

THE  
**BARDINI**  
**COLLECTION.**

**Monday, June 5, 1899.**

**And Two Following Days.**

## THE BARDINI COLLECTION.

Messrs. Christie, Manson, and Woods concluded yesterday the three days' sale of the Bardini collection, and the prices were even more remarkable than those of either of the two preceding days. This is the second collection consigned from the Continent to England for sale by auction in London within about 12 months—the Heckscher collection of last season being the other—and the prices have probably astonished the vendors as much as they have the general collecting public, and furnish an additional proof, if any were needed, that London is the best possible centre for the distribution of works of renaissance art. The portion of his collection which Signor Bardini sent over numbered about 500 articles, the majority of which were small in size, and the total which they have realized amounts to £38,259 7s. The few pictures included in yesterday's portion to some extent account for the total, amounting to £18,111 5s. The principal articles included the following:—

**Antiquities.**—A bust of Alexander the Great, the head and neck of bronze partly gilt, the breast, drapery, and sword of statuary marble, 16½ in. high—£120 (Killkian); a marble head of heroic size, of a marine deity—£160 (Jacobsen); a spinette, the wooden case covered with gesso and painted on the interior of the lid with a circular coat-of-arms, Venetian, 16th century, 6 in. long—£190 (Donaldson); a brass dish, with slightly raised centre, entirely covered with engraving, Venetian, 16th century, 19½ in. diameter—£92 (McIlray); a hunting horn, of gilt bronze, by Domenico Rota, of Venice, decorated with interlaced arabesques, silver-gilt, cup-shaped mouthpiece, 16th century, 18 in. span—£110 (Durlacher), an exactly similar horn is in the collection of Baron R. Rothschild, at Vienna, and one very similar is at the Louvre.

**Carvings in Wood.**—Statuette of St. George and the dragon, in gilt armour, Italian, early 15th century, 5½ in. high—£200 (Harding); a statuette, of carved wood and canvas, representing Lucretia Borgia, the whole gilt, Florentine, 16th century, 23½ in. high—£110 (Donaldson); a coloured stucco bust of a boy, partly draped, Florentine school, 15th century, 14 in. high—£130 (Miller); a walnut-wood frame, of architectural design, surmounted by three figures of Amorini holding festoons of fruit and flowers, Italian, 16th century, 56 in. high, 35½ in. wide—£160 (Donaldson); and an ebony frame, with interlaced arabesques in gold and yellow, 17½ in. by 15½ in., Venetian, 16th century—£35 (Durlacher).

**Bronzes.**—A two-handled mortar, with spout, with a frieze of heads in high relief, inscribed, "Opus Juliani Mariociti Florentini," 1515, 4½ in. high—£105 (Durlacher); a bowl, supported by three figures of boys, early 16th century, 4½ in. high—£135 (Williamson); a fragment of a statuette of a man, partly draped, Italian, early 16th century, 7 in. high—£200 (Colnaghi and Co.); statuette of a satyr, a goblet in the left hand, by Riccio Paduan, 15th century, 8½ in. high—£120 (Colnaghi and Co.); a set of four French groups, representing Jupiter and the Eagle, Juno and the Peacock, Venus and Cupid, and Bacchus and Ariadne, 17th century, 18 in. high, from the Borghese Palace—£690 (Harding); statuette of Mercury, by J. F. Rustici, Florentine, 16th century, 22 in. high—£180 (Böhler); the triangular base of an altar candlestick, Lombardian, 13th century, 4½ in. high by 6½ in. wide at the base—£100 (Rosenbaum); a statuette of Jupiter, after the antique—£105 (Colnaghi and Co.); a group of Christ crucified between the two thieves, Italian, in the manner of Michael Angelo, end of 15th century, 31 in. high—£380 (Williamson); and a deep bowl, on foot, the stem and base of the body with figures of amorini, with female busts at the top, Florentine work of the 15th century, 10½ in. high by 12½ in. diameter, from the collection of the family of the Dukes of St. Clemenze, of Florence—£1,600 (Colnaghi and Co.).

**Persian Rugs.**—A Persian goats' hair carpet, ruby centre, with conventional ornaments in colours, 16th century, 7 ft. by 5 ft., from the Castellani collection—£105 (Harding); another, with seated personages in the centre playing and singing, 16th century, 10½ in. by 66 in.—£340 (Coureau); and a silk rug, the centre with a quatrefoil panel of arabesque foliage in colours on a dark blue ground, 16th century, 98 in. by 66 in.—£510 (Duveen).

**Carved Furniture.**—An oblong walnutwood table, the legs and stretcher carved, 16th century—£100 (Harding); another, the supports at either end boldly carved with grotesque terminal griffins, Italian, 16th century, 58 in. long, 31 in. wide—£260 (Eyles); another, the support formed at either end of two columns entwined with foliage, with double terminal winged figures above, Italian, 16th century, 75 in. long, 31 in. wide—£300 (Eyles); and six other walnutwood tables realized from £40 to £100 each.

**Busts, by Bernini.**—A lifesize female bust, emblematical of Summer, and the companion bust, of Autumn, from the villa of Prince Rospigliosi, near Pistoia, built by Bernini—£700 (Agnew); a lifesize bronze bust of Pope Gregory XV., in richly wrought ecclesiastical robes, from the Borghese Palace—£650 (Colnaghi and Co.); a lifesize bust, in statuary marble, of Marie della Robere, wife of Cosmo III. de' Medici, and the companion bust of Cosmo III. of Medici, in armour, from the House of Capponi, of Florence—£600 (Duveen); a terra-cotta bust of a boy wearing robe and cloak, the whole coloured to nature and partly gilt, Florentine School, 15th century, 15½ in. high—£174 (Sir J. Leslie); and a lifesize bust, in statuary marble, of a Venetian senator with robe and draped cloak, by Alexandre Vittoria—£250 (Böhler).

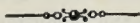
The 13 pictures contributed £5,385 to the day's total, and of these only one was by an artist of modern times, the half-length portrait, by Mme. Vigée Le Brun, of Mme. Isabelle Tcotochi Albrizzi, in red robe, signed, and dated 1792, and bought directly from the family at Venice in July of last year—£620 (Hodgkins); Francesco di Giorgio, Virgin and Infant Saviour, painted in colours on gold ground, 15½ in. by 10½ in.—£140 (Agnew); Niola di Liberatore, the Almighty surrounded by angels, circle, 18½ in. diameter—£100 (Butler); Paolo Uccello, St. George and the Dragon, a view of a town in the background, and an extensive garden in the distance, 23 in. by 40 in.—£1,450 (Colnaghi and Co.); Pesellino, a cassone panel, painted in brilliant colours heightened with gold, representing episodes in the history of Jason, 20 in. by 60 in., and the companion—£1,200 (Colnaghi and Co.); Botticini, the Madonna and Child enthroned between two figures of saints, the Virgin robed in grey and yellow, on a stone throne enriched with slabs of porphyry and rare stones, 56 in. by 56 in.—£310 (Colnaghi and Co.); and Sandro Botticelli, Judith with the head of Holophernes, 11½ in. by 8½ in., from the gallery of the Prince de Fondi at Naples, and very similar to a picture in the Uffizi Gallery at Florence—£1,000 (Böhler).



1899  
June 5  
LoChB

CATALOGUE  
OF  
A CHOICE COLLECTION OF  
PICTURES,  
ANTIQUITIES,  
Works of Art of the Middle Ages  
and Renaissance,  
FROM THE COLLECTION OF  
SIGNOR STEPHANO BARDINI,  
OF FLORENCE:

WHICH  
Will be Sold by Auction by L. 57330  
MESSRS. CHRISTIE, MANSON & WOODS,  
AT THEIR GREAT ROOMS,  
8 KING STREET, ST. JAMES'S SQUARE,  
On MONDAY, JUNE 5, 1899,  
And Two Following Days,  
AT ONE O'CLOCK PRECISELY.



May be viewed Friday and Saturday preceding, and Catalogues  
had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King  
Street, St. James's Square, S. W.*

## CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

N.B.—The Numbers in Brackets refer to the Numbers in SIGNOR BARDINI'S own Catalogue, published in French, and also to the Numbers appearing below the Illustrations in the Portfolios.



N.B.—The Member in Charge of the  
Committee on STONE HABITS, is now  
engaged in the study of the habits  
of the Stone Age, and is at the  
present time in the possession of the

following information:  
The Stone Age is the period  
of the human race when the  
stone was used as the principal  
material for the manufacture of  
implements.

The Stone Age is divided into  
three periods: the Old Stone Age,  
the Middle Stone Age, and the  
New Stone Age. The Old Stone Age  
is the period when the stone was  
first used as a material for  
implements.

The Middle Stone Age is the  
period when the stone was used  
as a material for the manufacture  
of implements, and the New Stone  
Age is the period when the stone  
was used as a material for the  
manufacture of implements.

# CATALOGUE.

---

## First Day's Sale.

---

On MONDAY, JUNE 5, 1899,

AT ONE O'CLOCK PRECISELY.

---

### KNIVES AND IMPLEMENTS.

- 1 A THREE-PRONGED FORK, ivory handle carved as a figure of a lady—*16th Century*  
(No. 327, Pl. 19)
- 2 A pair of scissors, bodkin and knife, in small case of brown leather, tooled with fleur-de-lys in gold—*French, 17th Century*  
(No. 305, Pl. 19)
- 3 AN ETUI, containing a pair of silver-mounted scissors with figures of dogs, two knives and a pricker—*French, 17th Century*  
(No. 306, Pl. 19)
- 4 An etui case, of black leather, tooled and gilt—*16th Century*  
(No. 308, Pl. 19)
- 5 A SURGEON'S INSTRUMENT, the case of copper-gilt, engraved with shields and arabesques, containing partly gilt implements—*15th Century*  
(No. 337, Pl. 19)

- 6 A PAIR OF STEEL SHEARS, in case engraved and gilt with military trophies and crest of a castle, arabesque ornaments at the sides—*Italian, 16th Century*

(Nos. 332 & 336, Pl. 19)

- 7 A SERVING-KNIFE, entirely of steel, capped with a silver pommel nielloed with the Medicis arms, ivory plaques on the handle—*Florentine, 15th Century*—11½ in. long

(No. 322, Pl. 19)

- 8 A PAIR OF KNIVES, entirely of steel, the pommels formed as lions holding shields, the grips surmounted by Corinthian capitals, and inlaid with mother-o'-pearl; and A FORK, of the same service

(Nos. 312, 313 & 314, Pl. 19)

- 9 A KNIFE, the handle inlaid with mother-o'-pearl, similar

(No. 315, Pl. 19)

- 10 A CENTRE-BIT, of russet steel, chased in low relief with interlaced flowering scrolls and dolphins—*Brescian, 17th Century*

(No. 344, Pl. 19)

- 11 A steel surgical instrument, with mounts of pierced brass—*15th Century*

(No. 345, Pl. 19)

- 12 A STEEL MODEL OF A LOOM, decorated with figures of dolphins—*16th Century*

(No. 346, Pl. 19)

- 13 A CARVING-KNIFE, with silver handle, inlaid with plaques of Renaissance ornament in niello—*Italian, 15th Century*; and a smaller knife, similar

(Nos. 319 & 323, Pl. 19)

- 14 A PAIR OF SMALL TABLE-KNIVES, with silver handles, nielloed with panels of trophies of musical instruments—*16th Century*

(Nos. 316 & 320, Pl. 19)

- 15 A TABLE-KNIFE, with silver handle, finely nielloed with a coat-of-arms surmounted by a figure of a page, Renaissance ornament on the reverse, inscribed "VIVE HODIE"—*Florentine, 15th Century*—8¾ in. long

(No. 321, Pl. 19)



- 16 A SILVER SPOON, the stem terminating with a figure of an angel supported by grotesque birds—16th Century  
(No. 311, Pl. 19)
- 17 A KNIFE, the handle of ivory, carved as the figure of a woman playing a zithor, in 14th Century Costume  
(No. 325, Pl. 19)
- 18 A KNIFE AND CASE, mounted in engraved silver, amber grip, in the Oriental taste—Venetian, 16th Century  
(No. 309, Pl. 19)
- 19 A KNIFE, the handle of amber, the pommel carved as a female head, inlaid with geometrical designs in ivory—early 17th Century  
(No. 310, Pl. 19)
- 20 A PAIR OF SHEARS, with trefoil end, slightly engraved with scrolls—15th Century  
(No. 335, Pl. 19)

## CAFFAGGIOLO.

- 21 A CAFFAGGIOLO TWO-HANDLED VASE, painted in blue and grisaille with an emblem and motto, and a heraldic panoply in two panels—late 15th Century— $8\frac{3}{4}$  in. high  
#150 #  
(No. 95, Pl. 5)
- 22 A CAFFAGGIOLO TAZZA, painted in colours in the centre with a portrait of a lady and initial F, fan-shaped panels of scale and other ornaments on the border—late 15th Century— $8\frac{1}{4}$  in. diam.  
(No. 132, Pl. 7)
- 23 A CAFFAGGIOLO TWO-HANDLED VASE, painted with a panel of Cupid on a blue ground, inscription below, spiral handles—15th Century—10 in. high  
#68 Stern  
(No. 92, Pl. 5)
- 24 A CAFFAGGIOLO BIBERON, painted with conventional foliage in blue on white ground, and scroll with inscription—15th Century— $11\frac{1}{2}$  in. high  
#62 Courcun Schiff well ny  
(No. 99, Pl. 5)

£100  
Lepère  
25 A CAFFAGGIOLO DISH, the centre painted with a bust of a youth, with the word "Memento" on a scroll, two bands of diaper ornament on yellow ground with conventional flowers between—15th Century— $13\frac{5}{8}$  in. diam. Schiff collection  
(No. 124, Pl. 7)

£58  
Cocro  
26 A CYLINDRICAL CAFFAGGIOLO PHARMACY JAR, with double spirally fluted handles, painted in colours with two upright panels with a griffin and bird, borders of ornaments in blue and yellow—late 15th Century— $12\frac{3}{4}$  in. high  
(No. 110, Pl. 6)

27 A CAFFAGGIOLO PLATE, painted in the centre with a shield-of-arms, scale pattern on the border in yellow and black—Italian, 16th Century—10 in. diam.  
(No. 135, Pl. 7)

28 A CAFFAGGIOLO PLATE, with geometrical ornaments in the centre in blue, green and yellow, acanthus leaf and laurel border—11 in. diam.  
(No. 131, Pl. 7)

29 A TWO-HANDLED CYLINDRICAL CAFFAGGIOLO JAR, pencilled with heads, annular ornaments and scrolls in pale blue—15th Century— $9\frac{1}{4}$  in. high  
(No. 93, Pl. 6)

£92  
Lepère  
30 AN OVIFORM CAFFAGGIOLO JAR, with double handles formed as winged figures of dragons, painted in blue, yellow and green with shields-of-arms and wreaths on either side—late 15th Century—12 in. high  
(No. 109, Pl. 6)

£66  
Courreau  
31 A CAFFAGGIOLO PLATE, painted in colours with the portrait of a youth in the centre, plaited and scale ornaments on the border in blue and yellow—Italian, 15th Century—10 in. diam.  
(No. 139, Pl. 8)

£92  
Müller  
32 A PAIR OF CYLINDRICAL CAFFAGGIOLO VASES, painted with conventional fish and stags on a groundwork of scrolls in blue on a white ground—15th Century— $9\frac{1}{2}$  in. high  
(No. 429, Pl. 32) Schiff collection

- 33 A CAFFAGGIOLO DISH, with slightly raised centre, with a cartouche inscribed "MADALEN," in white and blue borders with bands of Renaissance ornament—16th Century—12 in. diam.

(No. 129, Pl. 7)

- 34 A CAFFAGGIOLO JUG, painted with a mule playing the bag-pipes in an oval medallion, and inscription "Io SONO LACIAL A MELLA PER FARE LA FESTA BELLA"—16th Century—14 in. high

(No. 113, Pl. 6)

*From the Castellani Collection*

- 35 A CAFFAGGIOLO PLATE, with deep centre, decorated with ribbon ornament in blue, green and yellow round the well, scrolls in white enamel—16th Century—10½ in. diam.

(No. 138, Pl. 8)

- 36 A two-handled Caffaggiolo vase, painted with a child in a medallion, scrolls and other decoration in blue on white ground, and dated 1540—10¾ in. high

(No. 98, Pl. 5)

- 37 A PAIR OF CAFFAGGIOLO BEAKERS, painted with male busts in late 15th century costume, in laurel and oak borders in colours on white ground—8¾ in. high

(Nos. 104 & 106, Pl. 5)

- 38 A CAFFAGGIOLO DISH, painted in colours in the centre with the bust of a man in the costume of the early part of the 15th Century, peacock feather ornaments round the border—early 15th Century—15½ in. diam.

(No. 430, Pl. 33)

## ARMS AND ARMOUR.

- 39 A PAIR OF MINIATURE PISTOLS, with wheel locks and ball pommels, blued steel locks and barrels, mounted with bronze-gilt engraved with hares—16th Century—2 in. long

(Nos. 317 & 318, Pl. 10)



- 40 A HANGER, the hook formed as a coiled figure of a dragon, the swivel chased with acanthus leaves—*Brescian, 17th Century*  
(No. 340, Pl. 10)
- 41 A SMALL WOODEN CYLINDER, slightly turned with ornaments, containing a parchment roll inscribed with military instructions—*17th Century—5 in. long*  
(No. 307, Pl. 19)
- 42 A LEFT-HAND DUELLING (GUANTI DI PRESA) GAUNTLET, of riveted chain mail, covered with buff leather—*late 16th Century*  
(No. 162A)
- 43 A VENETIAN SALADE, OF BARBUTA FORM—it has been covered with crimson velvet and enriched with an escoffa, and border of embossed and chased bronze-gilt—*late 15th Century—11 $\frac{3}{4}$  in. high*  
(No. 162, Pl. 10)
- 44 A pair of jambs and sollerets, the jambs are plain, of fine form, projecting over the heel, with portions of the spurs remaining riveted inside; the sollerets are fluted and of broad "bear's paw" type, they are roped down the centre, and across the toes roped and slashed—*three plates on one foot missing—German, about 1515—6 $\frac{3}{4}$  in. broad*  
(Nos. 157 & 161, Pl. 10)
- 45 AN EMBOSSED CASQUE, OF CLASSICAL FORM, of russet steel, the skull has a high roped and fluted comb, embossed and chased on either side with the figure of an eagle with outstretched wings; the hinges of the ear-pieces remain—*Milanese, about 1540-60—12 in. high*  
(No. 166, Pl. 10)
- 46 A BASCINET, with tall pointed skull, around the border are small holes, for the attachment of the lining, and larger holes for the aillettes of the camail—*curious flat vizor attached—Italian, middle of the 14th Century—12 $\frac{1}{2}$  in. high*  
(No. 160, Pl. 10)

- 47 A VENETIAN SALADE, of the barbuta or classical form: the skull, of fine blue patina, is of high graceful keel form, with pierced slot for the attachment of the crest; the armourer's mark twice repeated around the occularium and border, the edge is terminated by a square-shaped flange, and nearly the whole of it is covered by an appliqué border of gilt bronze consisting of an embossed and engraved leaf ornament and cavelling; about the centre of the helmet are a double row of rivets flush with the surface, for the attachment of the lining—*Italian, 15th Century—12½ in. high*  
(No. 158, Pl. 10)

- 48 A SALADE, OF RUSSET STEEL, the skull gracefully crested and decorated with alternate bands of treble fluting, and engraving of interlaced scrolls, trophies of arms, &c.; the front reinforced by an extra plate; the tail piece is riveted on; the whole character of this helmet suggests the work of one of the Missaglias, and is very similar to the helmets on two suits in the Musée d'Artillerie in Paris (Nos. G. 8 and 9 in the Catalogue of the Muscum), by that family of armourers—*Italian, late 15th Century—10 in. high*  
(No. 163, Pl. 10)

- 49 A DOGE'S CAP, of cloth of gold, the galon round the base is woven with a ducal coronet—10 in. high  
*A similar example is in the Museum of the Ducal Palace at Venice*  
(No. 165, Pl. 10)

- 50 THE HAT OF POPE PICCOLOMINI, OF SIENNA, of crimson velvet, embroidered with his arms on the top in silver thread—*Italian, 16th Century*  
(No. 296, Pl. 18)

- 51 A BISHOP'S MITRE, of white silk, embroidered with conventional foliage in gold and coloured silks, and set with coloured stones—*late 16th Century*  
(No. 304, Pl. 18)

- 52 THE CREST AND CORONEL OF A TILTING HEAUME, in leather, embossed and painted, formed as the neck and head of a monster, roped coronel in alternate bands of black, yellow and red

*Florentine—late 15th Century—17 in. high*

*These crests are rare, and seldom met with; there is one somewhat similar in the Armeria Royale at Madrid, but it is less spirited in design*

(No. 159, Pl. 10)

- 53 AN IVORY SADDLE, with high curled pommel and double semi-circular cantle, it is composed of wood lined with leather and birch bark, and covered with plaques of polished stag's horn carved in low relief with ribbands and inscriptions; in the centre of the saddle are two oblong slits through which to pass the girths; probably Burgundian—late 14th Century—12 in. high

(No. 164, Pl. 10)

- 54 A CIRCULAR BUCKLER, of wood, covered with cuir boulli, painted, a circular aperture for a lantern (?) at the top; the face is embossed and tooled with the seated figure of a cardinal, before whom kneel two figures of soldiers unfurling a flag, in border of conventional scrolls on a matted ground; in the interior are two circular panels containing the figures of Fame and Music, on a groundwork of scrolls, &c.—*Italian, late 16th Century—16 in. diam.*

(No. 293, Pl. 18)

- 55 A SHIELD, OF WOOD COVERED WITH PARCHMENT AND GESSO curiously curved at the bottom, straight upper edge, with shaped opening for the passage of the lance (?); it is decorated in high relief with the heraldic figure of a lion holding a shield and wearing a heaume (now missing); for crest a girl's head winged on either side; the whole of the groundwork is covered with conventional scrolls in low relief, painted and gilt—*Florentine, 15th Century—25 in. high by 20 $\frac{3}{4}$  in. broad*

(No. 172, Pl. 11)



56 A SHIELD, OF SIMILAR FORM, but with different ornaments; it is decorated with a shield surmounted by a mantled heaume bearing as crest an eagle issuing from flames, on a similar groundwork of scrolls, painted and gilt; one of the leather straps remaining on the reverse—*Florentine, 15th Century*—24 in. high by 19 in. wide

(No. 170, Pl. 11)

57 A KITE-SHAPED SHIELD, of wood, covered with gesso, modelled in relief, painted and gilt with a diagonal band bearing the inscription LIBERTAS, the motto of the Republic of the town of Luoques—*Italian, 14th Century*—44 high in. by 21 in. broad

(No. 169, Pl. 11)

58 A CURIOUS SHIELD, with rectangular sides and base, pointed top with slight opening for the lance, painted in black and red with an heraldic eagle on a white ground, russet iron embossed rivets for the attachment of the leathers—*14th Century*—32 in. high by 20½ in. wide

(No. 171, Pl. 11)

59 A SHIELD, OF SIMILAR FORM, of wood covered with parchment, painted in colours with interlaced arabesques, similar ornamentation in the interior—*Italian, 14th Century*—27½ in. high by 17¼ in. wide

(No. 301, Pl. 18)

60 A LARGE ARCHEE'S PAVOIS, of wood covered with parchment, painted with three heraldic devices at the top, iron rivets—*late 14th Century*—50 in. high by 22 in. wide

(No. 167, Pl. 11)

61 A LARGE UPRIGHT PAVOIS, of wood covered with parchment, painted with a shield emblazoned with the arms of Buonamici, surmounted by a mantled heaume bearing a crest: three-quarter figure of Bienheureux Buonamici, head of the family; round the border is the inscription, COME CONSORTO DALLE MIE RADICI I PORTO EL CAPO DI NOI BONAMICI—*Florentine, 14th Century*—56 in. high by 31 in. wide

(No. 168, Pl. 11)

## MUSICAL INSTRUMENTS.

- 62 IVORY LUTE—*Italian, 16th Century*  
(No. 176, Pl. 12)
- 63 SOURDINE—*Italian, 16th Century*
- 64 A POCHETTI, of light wood, the head carved with acanthus leaves  
—17th Century  
(No. 185, Pl. 12)
- 65 A LUTE, with fluted top, overlaid with plaques of ivory, geometrical designs on the neck—*German, 17th Century*—31½ in. long  
(No. 179, Pl. 12)
- 66 A MONOCORDE, faceted back, inlaid round the border with geometrical designs in ebony and ivory—*Italian, 16th Century*  
(No. 173, Pl. 12)
- 67 A LUTE, fluted body, the neck inlaid with bands of ebony and ivory—*Venetian, dated 1603*—30 in. long  
(No. 180, Pl. 12)
- 68 A small lute, the body banded with ivory—17th Century—32 in. long  
(No. 179, Pl. 12)
- 69 AN ARCHLUTE, fluted horn body banded with ivory, with the inscription GIOVANNI TESLER IN ANCONDA, 1611  
(No. 174, Pl. 12)
- 70 A MANDOLIN, with fluted ebony and ivory body, geometrical designs on the neck—*late 17th Century*  
(No. 181, Pl. 12)
- 71 A THEORBE, the body and neck carved with a coat-of-arms and grotesque mask—*Italian, 16th Century*  
(No. 178, Pl. 12)

72 AN ARCHLUTE, in banded ebony and ivory, with inscriptions, the name Corona and date 1637.

(No. 182, Pl. 12)

73 A LUTE, banded with ivory and ebony, and terminating in a lion's head in ivory—*Venetian, dated 1609*

(No. 177, Pl. 12)

### FAENZA.

74 A FAENZA JUG, painted in colours in a large oval panel with the arms of Leo. X., laurel ornaments round the border on blue scrolled ground—*16th Century—17½ in. high*

(No. 427, Pl. 31)

75 A FAENZA DISH, with deep fluted centre, painted with a figure of Daphne on yellow ground, in borders of acanthus foliage in colours on dark blue ground—*16th Century—11½ in. diam.*

(No. 139, Pl. 8)

76 A LARGE FAENZA JUG, painted in colours with shield-of-arms suspended from two cornucopiæ, and date 1538—*20 in. high*

(No. 111, Pl. 6)

77 A FAENZA PHARMACY JAR, painted in colours with an oval panel containing a youth using a pestle and mortar, and a boy being swallowed by a monster; an oblong cartouche inscribed DIA ·

CHASSIA—*late 15th Century—9 in. high*

(No. 105, Pl. 5)

78 A FAENZA PLATE, with deep fluted centre, painted with a trophy of Roman armour in borders of annular and laurel ornaments in colours on lavender ground—*16th Century—11½ in. diam.*

(No. 140, Pl. 8)

79 A FAENZA DISH, partly fluted, with shaped border, painted in the centre with a lady by a column, alternate scalloped-shaped panels with arabesques in blue and yellow—*16th Century—8¾ in. diam.*

(No. 147, Pl. 8)



- 80 A FLAT FAENZA PLATE, mauve glaze, the centre painted with shield and letter T, arabesques in white on blue ground on the border— $9\frac{1}{4}$  in. diam.  
(No. 145, Pl. 8)
- 81 A FLAT FAENZA PLATE, painted in the centre with a shield-of-arms in colours, and letters P.P., military trophies in grisaille on a blue ground on the border—16th Century— $9\frac{1}{2}$  in. diam.  
(No. 143, Pl. 8)
- 82 A FAENZA PLATE, with deep centre, painted with the head of a lady in colours in border of annular and rosette ornaments—late 15th Century— $8\frac{1}{4}$  in. diam.  
(No. 133, Pl. 7)
- 83 A SMALL FAENZA PLATE, painted with a shield-of-arms in colours in the centre, arabesques in grisaille on a blue ground on the border—16th Century— $7\frac{1}{2}$  in. diam.  
(No. 146, Pl. 8)
- 84 A FAENZA PLATE, with the head of a lady in colours on a blue ground, and scroll with inscription, PACIFICA BELLA—16th Century—10 in. diam.  
(No. 136, Pl. 8)
- 85 A FLAT FAENZA PLATE, with a cornucopia and arabesques in grisaille on a blue ground, and date 1552 in a cartouche, signed in a monogram at the back— $8\frac{1}{2}$  in. diam.  
(No. 141, Pl. 8)
- 86 A FAENZA BIBERON, painted in colours with a monster swallowing a child, laurel borders, incised in an oblong panel, *svr<sup>o</sup>* [E] MENTA—late 16th Century—10 in. high  
f 25  
Biberon  
(No. 100, Pl. 5)
- 87 A FAENZA PHARMACY JAR, painted in blue, green and yellow with a portrait of a lady in a laurel wreath; and one, nearly similar, with a portrait of a gentleman, and inscription—late 15th Century—9 in. high  
f 100  
Bode  
(No. 103, Pl. 5)

- 88 AN UPRIGHT FAENZA PLAQUE, painted in colours with the Descent from the Cross, in slightly raised scale-pattern border—16th Century—17 in. by 12 in.  
(No. 137, Pl. 8)
- 89 A FAENZA PLATE, with a view of a castle in a woody landscape, painted in blue and white on a grey ground—*Italian*, 16th Century—8 $\frac{3}{4}$  in. diam.  
(No. 144, Pl. 8)
- 90 A FAENZA PLATE, painted in colours with two clasped hands in the centre, conventional scrolls on the border on a blue ground—*Italian*, 16th Century—9 $\frac{3}{8}$  in. diam.  
(No. 134, Pl. 7)
- 91 A FAENZA BOTTLE, WITH SLIGHTLY OPEN LIP, painted in an oval medallion with a male figure emblematical of Music, an inscription in a ribband scroll below, diapers and scrolls on the neck and border—*Italian*, late 15th Century—16 $\frac{3}{4}$  in. high  
(No. 112, Pl. 6)

## BRONZES.

- 92 A SMALL SEATED NUDE FIGURE, representing Silence, on vase-shaped base—16th Century—3 $\frac{3}{4}$  in. high  
(No. 489)
- 93 A SMALL GILT BRONZE STATUETTE OF A MAN, his right hand uplifted—*after the antique*—*Florentine*, 16th Century—5 $\frac{1}{2}$  in. high, on ebony plinth  
(No. 49, Pl. 2)
- 94 A PAIR OF SMALL GROUPS, of bronze-gilt, of children and Infant Satyrs—*French*, 17th Century—5 in. high  
(Nos. 435 & 437, Pl. 36)
- 95 A GROUP OF PERSEUS AND MEDUSA, Perseus stands on the decapitated body of Medusa, holding aloft the head in his left hand, a sabre in the right, circular gilt base chased with vine foliage, on square-shaped plinth with festoons of laurels, &c. on a matted ground—*Florentine*, 17th Century—15 $\frac{3}{4}$  in. high  
(No. 436, Pl. 36)

- 96 AN EQUESTRIAN STATUETTE, of a General, his body turned to the right, holding a baton in his right hand, dressed in three-quarter armour, robe, and wearing the Order of the Golden Fleece—*French, late 17th Century—on wood plinth—10¼ in. high*  
 (No. 438, Pl. 36)
- 97 AN EQUESTRIAN GROUP OF A CAVALIER, his body turned slightly to the right, and holding in his right hand a sword, on bronze plinth supported by terminal figures, and panels of acanthus foliage in low relief—*Italian, 17th Century—13½ in. high*  
 (No. 434, Pl. 36)
- 98 A STATUETTE OF THE FARNESE HERCULES, on triangular plinth supported at the corners by Harpies, terminating in claw feet—*Florentine, 16th Century—9½ in. high*  
 (No. 452, Pl. 37)
- 99 A SMALL STATUETTE OF MERCURY, after G. di Bologna—*Florentine, 16th Century—23 in. high*  
 (No. 451, Pl. 37)
- 100 A LAMP, on tripod base and fluted vase stem, the support formed as the figure of a monster upholding on its tail a boat-shaped lamp, with acanthus leaves in low relief, the whole surmounted by the figure of Cupid holding sword and shield—*Paduan, late 15th Century—14¾ in. high*  
 (No. 445, Pl. 37)
- 101 A DOOR-HANDLE, formed as the head of a Satyr—*Florentine, 16th Century—5¼ in. high*  
 (No. 448, Pl. 37)
- 102 A STATUETTE OF NEPTUNE, holding a trident in his left hand, on hexagonal wood plinth—*Italian, 16th Century—12 in. high*  
 (No. 447, Pl. 37)
- 103 A BOWL, on foot, decorated with festoons of laurels in low relief, supported by ox-skulls, grotesque masks between—*Italian, 15th Century—3¾ in. high by 5 in. diam.*  
 (No. 455, Pl. 37)



- 104 THE FIGURE OF A TOAD—*Italian, 16th century—3 in. high*  
(No. 456, Pl. 38)
- 105 A SMALL FIGURE OF A NANNY-GOAT—*Italian, 16th Century—on plinth—3 in. high*  
(No. 457, Pl. 38)
- 106 THE FIGURE OF AN EAGLE—*13th Century—5 in. high—on turned wood plinth*  
(No. 458, Pl. 38)
- 107 A SAND-SPRINKLER, formed as the crouching figure of a Satyr upholding on his head a basket with his left hand, a fruit in his right—*Italian, 16th Century—5½ in. high*  
(No. 459, Pl. 38)
- 108 A TRIANGULAR INK-STAND, decorated with oblong panels of amorini sporting—*Italian, late 15th Century—2½ in. high*  
(No. 460, Pl. 38)
- 109 An ink-stand, with grotesque masks in low relief, supported by bifurcated figures of Mermen—*Italian, 16th Century—3½ in. high*  
(No. 461, Pl. 38)
- 110 A BELL, the body decorated with three bands in low relief, the lowest with shields supported by griffins; the second with ox-skulls, birds and festoons; the third, a scroll design of ivy-leaves—*lorentine, early 18th Century—7½ in. high*  
(No. 19, Pl. 1)
- 111 A CIRCULAR INK-STAND, supported on three feet formed as grotesque masks, masks of Satyrs in high relief between—*Florentine, 16th Century—5¾ in. diam., 2½ in. high*  
(No. 38, Pl. 2)
- 112 A SMALL STATUETTE OF THE ARROTINO, after the antique—*Florentine, 16th Century—3½ in. high*  
(No. 32, Pl. 2)

- 113 A TRIPOD CANDLESTICK, on triangular scroll-pattern base, on which kneel three figures of boys upholding a circular rosette which supports the nozzle, vase-shaped, with masks and festoons of drapery in relief—*Venetian, 16th Century*— $6\frac{7}{8}$  in. high  
(No. 80, Pl. 3)
- 114 A TABLE CANDLESTICK, on tripod foot, the stem formed as a draped female figure holding on her head the nozzle, vase-shaped, with slightly roped border—*Italian, 16th Century*— $8\frac{3}{4}$  in. high  
(No. 80, Pl. 2)
- 115 A SMALL STATUETTE OF LUCRETIA, her head resting on her left shoulder—*Florentine, 16th Century*—6 in. high  
(No. 68, Pl. 3)
- 116 A SMALL STATUETTE OF VENUS, arranging her sandal—*Italian, 16th Century*—5 in. high  
(No. 71, Pl. 3)
- 117 A FIGURE OF A PRANCING HORSE—*Florentine, 16th Century*— $6\frac{3}{4}$  in. high—on wood stand  
*the mirror*  
(No. 7, Pl. 1)
- 118 A LAMP, the handle terminating in a monster's head, in the style of the antique—*Italian, 15th Century*— $5\frac{1}{2}$  in. long  
(No. 50, Pl. 2)
- 119 A LAMP, formed as a grotesque head—*Italian, 16th Century*— $3\frac{1}{4}$  in. high  
(No. 51, Pl. 2)
- 120 THE TRIPOD BASE OF A CANDLESTICK, supported on three claw feet, with grotesque monsters above and flowering scrolls between—*Lombardian, 12th Century*— $2\frac{1}{4}$  in. high,  $5\frac{1}{4}$  in. wide  
(No. 43, Pl. 2)
- 121 A STATUETTE OF CUPID, discharging his bow in the act of running—*Italian, 16th Century*—on verde antique marble plinth— $6\frac{1}{4}$  in. high  
(No. 48, Pl. 2)

- 122 AN EQUESTRIAN GROUP, of St. Martin dividing his cloak—  
*Paduan work, end of the 15th Century—on bronze plinth—*  
 11 $\frac{3}{4}$  in. high  
 (No. 25, Pl. 2)
- 123 A STATUETTE OF VENUS AT HER BATH, by G. di Bologna—on  
 square-shaped plinth—*Florentine, 16th Century—17 in. high,*  
 including the plinth  
 (No. 26, Pl. 2)
- 124 A TRIPOD INK-STAND, supported by three terminal female figures  
 resting on bifurcated dolphins, festoons of laurels between,  
 scale-pattern cover surmounted by the figure of a youth  
 holding a cornucopiæ—*Venetian, 16th Century—8 $\frac{3}{4}$  in. high*  
 (No. 467, Pl. 38)
- 125 BRONZE-GILT STATUETTE OF A GLADIATOR, wearing a casque, his  
 left arm extended—*Italian, 16th Century—11 $\frac{1}{4}$  in. high*  
 (No. 468, Pl. 38)
- 126 A GILT BRONZE FIGURE OF CHRIST CRUCIFIED, attributed to  
 Brunellesca, on base chased with shells and skulls—*Italian,*  
*15th Century—23 in. high*  
 (No. 469, Pl. 38)
- 127 A BELL, OF WHITE-METAL, decorated in low relief in three  
 bands with shields-of-arms supported by monsters, acanthus  
 and ivy scrolls above—*Italian, 16th Century—7 $\frac{1}{2}$  in. high*  
 (No. 472, Pl. 38)
- 128 A SMALL VASE, for pens, on three claw feet, masks and festoons  
 of drapery above—*Italian, 16th Century—4 in. high*  
 (No. 473, Pl. 39)
- 129 A DRAGON, probably forming part of the group of St. George and  
 the Dragon—*Italian, late 15th Century—5 in. long*  
 (No. 476, Pl. 39)
- 130 A PARTLY DRAPED STATUETTE, of the seated figure of a woman,  
 on her left-hand side is a conch-shell, forming an inkstand,  
 on hexagonal base—*School of Riccio—Paduan, late 15th*  
*Century—9 $\frac{1}{2}$  in. high*  
 (No. 474, Pl. 39)

- 131 A small nude statuette of a Nymph, adjusting her sandal—  
*Italian, 16th Century—3¼ in. high*  
 (No. 475, Pl. 39)
- 132 An equestrian group of a boy riding a richly caparisoned horse—  
*Italian, 16th Century—on gilt bronze plinth with a coat-of-arms, and winged figures at the corners, on giallo antique pedestal—total height 12¼ in.*  
 (No. 477, Pl. 39)
- 133 A SMALL DRAPED STATUETTE, of St. John the Baptist—on shaped plinth—*Italian, 16th Century—6¼ in. high*  
 (No. 478, Pl. 39)
- 134 THE SEATED FIGURE OF A LEOPARD, holding a dog—*Italian, late 16th Century*  
 (No. 479, Pl. 39)
- 135 A TORSO, probably that of Hercules—on verde antique pedestal—*Italian, 16th Century—9 in. high*  
 (No. 480, Pl. 39)
- 136 A SMALL STATUETTE OF CUPID, mounted on the tripod foot of a Gothic altar candlestick—*15th Century—6 in. high*  
 (No. 462, Pl. 38)
- 137 A SMALL GILT BRONZE STATUETTE, of Atlas upholding the globe—*Italian, 16th Century—5¾ in. high*  
 (No. 463, Pl. 38)
- 138 THE SEATED FIGURE OF A LION—*Florentine, 15th Century—4½ in. high*  
 (No. 464, Pl. 38)
- 139 THE SEATED FIGURE OF A GOAT—*Italian, 16th Century—2½ in. high*  
 (No. 465, Pl. 38)
- 140 A BELL, decorated with a band of dolphin and sea children sporting, in low relief, acanthus leaves above and below, the handle formed of a small nude statuette—*Italian, 16th Century—5½ in. high*  
 (No. 466, Pl. 38)



## CARVINGS IN BOX-WOOD AND IVORY.

- 141 STATUETTE OF THE SAVIOUR, carved in box-wood—*Florentine*,  
16th Century— $8\frac{3}{4}$  in. high—on ebony plinth  
(No. 272, Pl. 17)

- 142 ST. ELIZABETH, THE VIRGIN AND INFANT SAVIOUR: a wooden  
statuette, painted and gilt—*French*, 15th Century— $11\frac{1}{4}$  in.  
high  
2 mill (No. 274, Pl. 17)

- 143 A BATON OR SCEPTRE, of box-wood, surmounted by the figure of  
a lion, the base inlaid with four circular plaques of ivory  
carved with shields-of-arms, on the lion and support have  
been originally set coloured stones—*Italian*, 14th Century—  
 $29\frac{1}{2}$  in. long  
(No. 432, Pl. 34)

- 144 A CARVED IVORY CHESSMAN (the king)—14th Century  
(No. 347, Pl. 19)

- 145 A CARVED IVORY CHESSMAN (the knight)—16th Century  
(No. 349, Pl. 19)

- 146 THE GRIP OF A DAGGER, the pommel carved as the head of a  
parroquet, leaf ornaments carved in low relief above the  
blade socket—*Venetian*, 15th Century— $5\frac{1}{4}$  in. long  
(No. 259, Pl. 17)

- 147 TWO BONE KNIFE-HANDLES, carved with grotesque figures and  
animals—14th Century  
(Nos. 329 & 330, Pl. 19)

- 148 A SMALL BUST OF A LADY, with plaited hair and chaplet—  
*Italian*, 14th Century— $2\frac{1}{8}$  in. high  
(No. 275, Pl. 17)

- 149 THE TOP OF A KNIFE-HANDLE, formed as a crouching figure of  
a lion supporting a bier with a recumbent female figure—  
14th Century— $1\frac{1}{8}$  in. high  
(No. 348, Pl. 19)

- 150 A LOUIS XIV. CIRCULAR IVORY POWDER-BOX, the cover carved with a medallion of classical figures supported by Cupids, round the sides hunting subjects in medallions in high relief, in borders of amorini and grotesque animals— $4\frac{1}{2}$  in. diam.  
(No. 351, Pl. 19)

- 151 A CHESS-BOARD, of horn and polished bone, carved round the border in relief with a frieze of angels supporting shields, outside border of geometrical parqueterie, inlaid in wood, stained ivories and horn—14th Century— $17\frac{3}{4}$  in. square  
(No. 352, Pl. 19)

- 152 AN IVORY CROSIER HEAD, octagonal in section, the end formed as a monster's head, and similar ornament at the haft socket, encrusted with corals and painted with inscriptions in black, red and gold—Italian, 14th Century— $10\frac{3}{4}$  in. high  
(No. 295, Pl. 18)

- 153 AN IVORY CROSIER, the volute containing a group of John baptising the disciples, surrounded by six smaller volutes, each with a portrait of a bishop; the haft socket hexagonal in form, carved with figures of apostles under Gothic canopies, and with remains of gilding and painting, circular ivory shaft—Italian, 14th Century— $74\frac{1}{2}$  in. long  
From the Sale of the Museum at Voltena  
(No. 299, Pl. 18)

## TAPESTRY.

- 154 AN UPRIGHT PANEL OF SILK TAPESTRY, with curious canopy ornaments, landscapes, figures, birds and bunches of fruit and flowers in colours on a yellow ground, riband borders—from a design by Bachiacca—6 ft. 8 in. by 3 ft. 9 in.  
(No. 380, Pl. 22)

155 AN OBLONG PANEL OF OLD FLEMISH TAPESTRY,  
 with a kneeling figure of a lady on the right, richly robed;  
 three female attendants; a bed in the background; three male  
 figures entering on the left, in ruby border with flowers, fruit  
 and ribands—*about 1490—7 ft. by 8 ft.*

(No. 366, Pl. 21)

156 THE COMPANION PANEL, with a room scene on the right,  
 with male and female figures; a negro enters the window by  
 a ladder, figures feasting on the left—in similar border

(No. 368, Pl. 21)

157 AN UPRIGHT PANEL OF FLORENTINE TAPESTRY,  
*commencement of the 16th Century—11 ft. by 10 ft.*—the com-  
 position represents Autumn: in the centre is a fruit tree and  
 grape vine, under which recline amorini playing with a stag,  
 &c., a view of an extensive landscape in the background, in  
 border of various flowers, fruit and vegetables

(No. 367, Pl. 21)

£ 10. 386. 2-0

*End of First Day's Sale.*

## Second Day's Sale.

---

On TUESDAY, JUNE 6, 1899,

AT ONE O'CLOCK PRECISELY.

---

### SIXTEENTH AND SEVENTEENTH CENTURY OBJECTS OF ART.

- 166 A GOLD TOOTH-PICK, chased with acanthus leaves, scrolls, &c.  
—*Italian work, 16th Century*  
(No. 329)
- 167 A WATCH, the movement by Esquville Frères, in gilt bronze case formed as a death's head engraved on the forehead with a coat-of-arms—*17th Century*  
(No. 284, Pl. 17)
- 168 A CANE, of lacquered wood, with spiral bands of acanthus foliage, birds and laurel ornaments in colours and gold, with the arms of the Medicis family above, mounted with gold—*late 17th Century*  
(No. 343, Pl. 19)
- 169 A WATCH, by Gedeon de Combes, in copper-gilt case formed as a fruit, containing three openings inlaid with plaques of rock-crystal, silver dial engraved with scrolls—*17th century*
- 170 A SMALL SCENT FLACON, of silver-gilt, formed as the figure of a mermaid—*Italian work, 16th Century*  
(No. 338, Pl. 19)



- 171 A papal ring, of bronze-gilt, chased on either side with a crowned shield-of-arms, surmounted by an angel and lion of St. Mark—*Italian, 16th Century*

(No. 271, Pl. 17)

- 172 A WATCH, by Martin Toller, in shell-shaped case of rock-crystal and amber, the dial and pierced mounts of silver, enamelled in translucent colours with groups of flowers—*German, 16th Century*

(No. 282, Pl. 17)

- 173 A LARGE KEY, of russet iron, the wards engraved with scrolls, square barrel, overlaid with tracery in pierced and engraved brass—*13th Century—13 in. long*

(No. 294, Pl. 18)

## CARVINGS IN ROCK-CRYSTAL.

- 174 AN OVIFORM TWO-HANDLED VASE, of rock-crystal, with double scroll handles, slightly fluted foot and neck, the body engraved with festoons of fruit and flowers, mounted with silver-gilt and precious stones, the cover of silver-gilt, formed as two palm leaves supporting a crown, with band of scroll ornament in black enamel—*Italian, 16th Century—*

*12½ in. high*

(No. 260B, Pl. 54)

- 175 A CROSS, OF ROCK-CRYSTAL. The circular base is engraved with a band of figures, Christ bearing the Cross, by VALERIO VICENZIO, small fluted vase-shaped stem, and plain cross of octagonal section; the mounts are of gold, finely decorated with strap ornaments and acanthus scrolls, enamelled and set with emeralds and rubies; they are attributed to the work of Benvenuto Cellini—*Italian, early 16th Century—17¾ in. high*

*The cross belonged to the Pope Borghese, and has been preserved in the family until recently purchased*

(No. 260, Pl. 17)

## ENAMELLED GLASS.

- 176 AN OCTAGONAL UPRIGHT VERRE ÉGLOMISÉ PLAQUE, enamelled with the Adoration of the Magi, in colours and gold—*Italian, 16th Century*— $3\frac{3}{8}$  in. by  $2\frac{5}{8}$  in.  
(No. 342, Pl. 19)

- 177 A RONDEL, of glass, enamelled with a caryatid male figure, pelicans, grotesque birds and strapwork in colours and gold—*10 in. diam.*—in carved and gilt frame—*Venetian, early 16th Century*  
(No. 350, Pl. 19)

- 178 A TAZZA, OF BLUE GLASS. Around the exterior of the bowl is a band of diaper ornament in red, blue and white opaque enamel on a ground pencilled with lines in gold—*Venetian, 16th Century*— $5\frac{3}{4}$  in. high by 10 in. diam.  
(No. 265, Pl. 17)

## FAIENCE.

## MONTELUPO.

- 179 A TWO-HANDLED OVIFORM VASE, of Montelupo faience, with lions'-masks and cone ornaments in relief in yellow and green on grey ground— $9\frac{1}{2}$  in. high  
(No. 121, Pl. 6)

- 180 A MONTELUPO VESSEL, formed as the seated figure of a lion, in yellow and green glaze—*14th Century*—12 in. high  
(No. 96, Pl. 5)

- 181 A PAIR OF MONTELUPO OVIFORM VASES, enamelled with two ostriches on groundwork of ferns in blue and mauve—*15th Century*— $7\frac{1}{4}$  in. high  
(No. 122, Pl. 6)

- 182 A GLOBULAR MONTELUPO JAR, with conventional foliage in low relief in green on a yellow ground—*late 15th Century*— $11\frac{1}{2}$  in. high  
(No. 94, Pl. 5)

- 183 A SPHERICAL TWO-HANDLED MONTELUPO JAR, with fishes and aquatic plants in dark blue—*late 15th Century*—8 in. high  
(No. 120, Pl. 6)

## PESARO.

- 184 A LUSTRED PESARO DISH, with raised centre, painted with a shield-of-arms, panels of scale and acanthus leaf ornaments on the border in blue and gold—*16th Century*— $12\frac{1}{2}$  in. diam.  
(No. 148, Pl. 9)

- 185 A LUSTRED PESARO DEEP DISH, painted in the centre with the lamb of St. John, diaper ornaments in blue and gold on the border—*16th Century*— $12\frac{1}{2}$  in. diam.  
(No. 152, Pl. 9)

## PAVIA.

- 186 A TWO-HANDLED VASE, of Pavia faience, decorated with conventional foliage in green, yellow and buff—*16th Century*—13 in. high  
(No. 428, Pl. 31)

- 187 A PLATE, of Pavia faience, engraved and enamelled with the figure of an angel holding a shield, a hedge in the background, scrolls in low relief on the border, in buff, yellow and green—*15th Century*— $10\frac{3}{4}$  in. diam.  
(No. 130, Pl. 7)

- 188 A CIRCULAR DISH, of Pavia faience, with a seated figure of a lady, a fence and trees in the background, engraved with ribband ornaments on the border—*15th Century*— $11\frac{3}{4}$  in. diam.  
(No. 128, Pl. 7)

- 189 A CIRCULAR DISH, of Pavia faience, painted and engraved with an allegorical group of Cupid with a lion and stag, conventional foliage on the border—15th Century—16 in. diam.

(No. 126, Pl. 7)

- 190 A CIRCULAR DISH, OF PAVIA FAIENCE, with sunk centre, painted with a circular medallion with a view of a house, double frieze of interlaced arabesques on the borders in blue on white ground—16th Century—18 $\frac{3}{4}$  in. diam.

(No. 125, Pl. 7)

- 191 A CIRCULAR PAVIA FAIENCE DISH, with deep centre; in the extreme centre is a coat-of-arms in colours, around a frieze of arabesque foliage, with trophies of musical instruments in blue, on the border shaped panels of arabesques joined by interlaced riband ornaments—16th Century—17 $\frac{3}{4}$  diam.

(No. 142, Pl. 8)

- 192 A PAVIA BOWL, on foot, circular base, decorated with five acanthus leaves in relief, flowers in low relief around the exterior, the interior engraved with a panoply of arms, the whole glazed in green and yellow—late 15th Century—10 in. high by 13 $\frac{3}{4}$  in. diam.

(No. 116, Pl. 6)

#### LUSTRED GUBBIO.

- 193 A LUSTRED GUBBIO DISH, with deep centre, enamelled in gold and blue with the letter B, gadrooned ornament on the border—16th Century—8 $\frac{1}{4}$  in. diam.

(No. 149, Pl. 9)

- 194 A LUSTRED GUBBIO DISH, with an eagle in the centre in relief, and raised cone ornaments on the border in red, blue and gold—16th Century—9 $\frac{1}{4}$  in. diam.

(No. 153, Pl. 9)

- 195 A Gubbio lustred plate, with deep centre, painted with the portrait of a lady, scale ornaments on the border in blue and white—16th Century—8 $\frac{1}{2}$  in. diam.

(No. 151, Pl. 9)



- 196 A SMALL GUBBIO LUSTRED PLATE, with a rosette ornament in the centre in blue and gold lustre, sunk scale ornaments round the border in similar colours—*early 16th Century*— $6\frac{3}{4}$  in. diam.

(No. 154, Pl. 9)

- 197 A GUBBIO LUSTRED DISH, painted in the centre with a shield-of-arms in red and yellow in laurel wreath border, grotesque monsters, cherubs' heads, and acanthus scrolls in blue and white on gold ground—*signed at the back, MAESTRO GEORGIO, and dated 1524*— $10\frac{3}{4}$  in. diam.

(No. 150, Pl. 9)

#### DERUTA.

- 198 A DERUTA LUSTRED VASE, of spherical form, on foot, decorated in a band round the body with conventional acanthus leaves, zig-zag ornaments below, and band of scale round the base—*early 16th Century*—8 in. high

(No. 108, Pl. 5)

- 199 A TWO-HANDLED DERUTA WARE VASE, with metallic lustre, bands of laurel and acanthus leaf ornaments on blue ground—*16th Century*—8 in. high

(No. 102, Pl. 5)

- 200 A LUSTRED DERUTA WARE TWO-HANDLED CUP, of cylindrical form, enamelled with portraits of ladies in gold in two panels, scale and diaper ornament between—*16th Century*— $7\frac{1}{4}$  in. high

(No. 97, Pl. 5)

#### LA FRATTA.

- 201 A PAIR OF LA FRATTA PILGRIM BOTTLES, shaped as scallop shells, incised with conventional scrolls—*16th Century*— $8\frac{1}{4}$  in. high

(Nos. 119 & 123, Pl. 6)

- 202 A SHALLOW TAZZA, of La Fratta faience, with geometrical ornament in the centre, engraved with a Maltese cross, round the border a wreath of flowers engraved and enamelled in colours—15th Century— $12\frac{1}{4}$  in. diam.  
(No. 127, Pl. 7)

## DELLA ROBBIA.

- 203 A PAIR OF LUCA DELLA ROBBIA OVIFORM VASES, lavender glaze, with traces of gilding, scale pattern on the necks, and fluted bases, the covers formed as groups of coloured fruit and flowers—15th Century— $15\frac{3}{4}$  in. high  
(Nos. 114 & 118, Pl. 6)

- 204 A PAIR OF BUSTS, by ANDREA DELLA ROBBIA, of St. John and The Saviour, the flesh tints slightly suggested, coloured glazed robes, on octagonal wood and gesso stands with scrolls, &c., in colours and gold—Florentine, 15th Century— $15\frac{1}{2}$  in. high  
(Nos. 425 & 426, Pl. 30)

## URBINO.

- 205 AN URBINO EWER, enamelled in colours with a subject from the Decameron, landscape in the background—16th Century— $11\frac{1}{2}$  in. high  
(No. 101, Pl. 5)

## HISPANO MAURO.

- 206 A CIRCULAR HISPANO-MAURO BOWL, on foot, the centre painted with a shield-of-arms on a groundwork of conventional foliage in lustrated red— $9\frac{5}{8}$  in. high by  $12\frac{1}{2}$  in. diam.  
(No. 115, Pl. 6)

- 207 AN HISPANO-MAURO BOWL, on foot, painted in the centre with a shield-of-arms, foliage in radiating panels in blue and lustrated gold—15th Century— $8\frac{1}{2}$  in. high by  $13\frac{1}{2}$  in. diam.  
(No. 117, Pl. 6)

## ECCLESIASTICAL METAL WORK.

- 208 A GROUP OF THE VIRGIN AND CHILD, in copper-gilt, on a pedestal of similar material engraved with conventional scrolls—*German, late 14th Century*—10½ in. high  
(No. 83, Pl. 4)
- 209 A BRONZE CENSER, with hemispherical body and circular base, embossed and chased with acanthus leaves, and with appliqué figures of Saints, the cover of open architectural form and pierced, four chains for suspension—*Italian, 15th Century*—9 in. high  
(No. 255, Pl. 16)
- 210 A CRUCIFIX, of champlevé enamel, in gilt bronze, with figures of Saints, and initials—*Italian, 13th Century*  
(No. 297, Pl. 17)
- 211 A GILT BRONZE CRUCIFIX, the extremities of the cross terminating in trefoil ornaments, engraved with figures of Saints—*Tuscan work, 13th Century*  
(No. 276, Pl. 17)
- 212 A SILVER-GILT FRAME OF A PAX, with dome-shaped top, winged figures of Harpies on either side, terminating in acanthus scrolls, terminal winged figures and masks beneath; around the frame is the inscription, PAX ERIT VOBIS CUM—*Florentine, late 15th Century*  
(No. 341, Pl. 19)
- 213 A SMALL SILVER-GILT RELIQUARY, on circular base and turned stem, flat upright case, chased and pierced with strapwork and cherubs' heads, and supported by two small columns of polished agate, engraved on the reverse with festoons of drapery and scrolls—*Florentine, 16th Century*—7 in. high  
(No. 268, Pl. 17)

214 A BRONZE-GILT RELIQUARY, on faceted hexafoil base, hexagonal stem, and knop of architectural design, enclosing plaques of lapis lazuli, the case terminating in a Gothic pinnacle and cross, and supported by three buttresses—*Italian, 15th Century*— $13\frac{3}{4}$  in. high  
(No. 254, Pl. 16)

215 A MONSTRANCE, of bronze-gilt, hexafoil faceted base, embossed and chased with a ridged design; the knop formed as an hexagonal Gothic building with tracery windows and pinnacles; the case of flat circular form, containing panels of glass, pierced strawberry-leaf ornament round the border—*Italian, 16th Century*— $14\frac{1}{4}$  in. high  
(No. 241, Pl. 16)

754  
H  
216 A SILVER CENSER, hexafoil foot, the body chased with festoons of flowers and acanthus leaves; the cover of architectural design, terminating in a Gothic pinnacle with double tier of tower and pierced arches—*Italian, 15th Century*— $12\frac{3}{4}$  in. high  
(No. 252, Pl. 16)

730  
Col 20  
17 THE BASE OF A CROSS, of metal-gilt: the stand is formed as a six-pointed star, hexagonal stem, and globular knop chased with tongue ornaments, the circular top containing six Gothic tracery windows, the top and base further decorated with hemispheres of Venetian enamel, with scale ornament in gold on a blue ground, the support for the cross formed as the coiled figure of a dragon—*Venetian, late 15th Century*— $16\frac{1}{2}$  in. high  
(No. 244, Pl. 16)

760  
Dentalium  
218 A SILVER CENSER, on octagonal base, hemispherical body embossed and chased with quatrefoil panels; the cover of similar form, embossed with four circular panels with emblems of the Trinity on an engraved ground, surmounted by a pinnacle of Gothic design, chains attached—*Italian, 15th Century*— $10\frac{1}{2}$  in. high  
(No. 249, Pl. 16)



- 219 A CIBORIUM, of copper-gilt, on octafoil base containing shell-shaped plaque of silver with acanthus leaf ornaments in translucent blue and green enamel, vase-shaped stem with a band of similar enamelling; the bowl chased and pierced with an interlaced basket ornament; dome cover embossed and chased with scrolls, containing four circular translucent enamel plaques; the whole surmounted by a figure of the Saviour—*Italian, late 15th Century*—15 in. high  
(No. 242, Pl. 16)

- 220 A CIBORIUM, OR PYX, of silver-gilt; hexagonal star-shaped base, stem and spherical knob, engraved with a Latin inscription and conventional flowers; round the base are six quatrefoil silver plaques of translucent enamel, with figures of the Apostles; plain bowl, the cover hinged and engraved with scale ornaments, and surmounted by the figure of a crucifix—*Italian, 15th Century*—9½ in. high  
(No. 269, Pl. 17)

- 221 A CHALICE, of copper-gilt, hexafoil-shaped base, embossed and chased with annular panels of floral scrolls; hexagonal stem with champlevé enamel medallions; depressed knob with six translucent enamel plaques with Saints; silver-gilt bowl—*Italian, 15th Century*—9½ in. high  
(No. 251, Pl. 16)

- 222 A CRUCIFIX, of copper-gilt and enamel: the base is of metal-gilt, tripod in form, inlaid with circular plaques of translucent enamel, and dated 1539; fluted vase-shaped stem; the cross, of wood, overlaid with plaques of metal-gilt, the ends terminating in quatrefoil champlevé enamel plaques with figures of the Apostles; the figure of Christ in silver, partly gilt—*Florentine work of the 15th Century*—32 in. high  
(No. 243, Pl. 16)

223 A SILVER-GILT CHALICE, the base of hexafoil shape, engraved with Gothic tracery on a cross-hatched ground; hexagonal stem and flat knop, with six raised diamond-shaped plaques with letters on a translucent enamel ground, plain leaf ornaments between; plain bowl—*Italian, 15th Century*— $6\frac{3}{4}$  in. high

(No. 253, Pl. 16)

7180  
miller  
224 STATUETTE OF THE MADONNA, with the Infant Saviour, of gilt bronze, by Jacopo della Quercia, on oblong plinth with claw feet and acanthus scrolls—*Sienna, 15th Century*— $9\frac{3}{4}$  in. high

(No. 262, Pl. 17)

225 THE COVER OF A CENSER, of bronze, hemispherical in form, chased and pierced with emblems of the Trinity—*Italian, 13th Century*— $3\frac{3}{4}$  in. high

(No. 298, Pl. 18)

772  
w  
226 A CROSIER, of gilt bronze, hexagonal volute terminating in a monster's head, containing a figure of a bishop, and inlaid with plaques engraved with Latin inscription; hexagonal haft socket, pierced with panels of Gothic tracery; hexagonal haft and fluted knop, with small figures above standing under Gothic canopies—*Italian, 14th Century*— $70\frac{1}{2}$  in. long

(No. 303, Pl. 18)

227 A NAVETTE, of gilt bronze, on quatrefoil base and octagonal stem, the body decorated with alternate spiral bands of engraving and fluting, with two lions on the cover—*Italian, 15th Century*—4 in. high by 7 in. long

(No. 286, Pl. 17)

7115  
c. 1.  
228 A CHAMPLEVÉ ENAMEL CENSER, of globular form, on hexafoil foot, conical pierced cover, chains for suspension, and enamelled boss above; round the body are four appliqué bosses, chased with grotesque monsters; above are bands of white enamel enclosing scrolls—*Italian, 14th Century*

(No. 248, Pl. 16)

229 A GLOBULAR BRONZE CENSER, with six ridges, between which  
 are figures of the Apostles—*Italian, 13th Century*—6 in. high  
 (No. 256, Pl. 16)

230 A RELIQUARY, OF BRONZE-GILT, the base quatrefoil in shape and  
 engraved with interlaced conventional foliage; cylindrical  
 stem of rock-crystal; flattened circular knop; the case of  
 flattened square form, inlaid with upright plaque of rock-  
 crystal, and surmounted by a Gothic tracery window and  
 pinnacle; on either side are tracery arches containing  
 figures of Saints—*Italian, 14th Century*—14 in. high  
 (No. 250, Pl. 16)

231 A SILVER-GILT CHALICE, set with plaques of niello, on  
 hexafoil faceted base with cornered projections, embossed  
 and chased in the six facets with acanthus ornaments; hex-  
 agonal stem engraved with quatrefoils; large spherical knop,  
 and embossed cup to the bowl; plain bell-shaped bowl. The  
 whole set with 17 circular plaques of nielloed silver, with  
 scenes from the life of the Saviour—*Italian, 15th Century*  
 (No. 247, Pl. 16)

232 A PROCESSIONAL CRUCIFIX, OF SILVER-GILT, cir-  
 cular stem, octafoil knop, formed as a Gothic building, con-  
 taining figures of saints, and showing enamel through the  
 tracery; the cross has architectural terminations to the ends,  
 each containing figures of Saints, the cross itself overlaid  
 with tracery partly gilt, and is further ornamented with  
 strawberry leaves in translucent enamels—on hexagonal-  
 shaped metal-gilt stand—*Italian, 15th Century*—37 in. high  
 (No. 245, Pl. 16)

### CUSHIONS.

233 A CUSHION, of blue satin, with a coat-of-arms in the centre;  
 flowers and scrolls on the border in colours and gold—  
 —*Italian, 16th Century*  
 (No. 238, Pl. 15)

- 234 A CUSHION, of crimson satin, embroidered with a coat-of-arms in the centre, scrolls and flowers in coloured silks and gold on the border—*Italian, 16th Century*  
(No. 235, Pl. 15)
- 235 A PAIR OF CUSHIONS, of crimson silk, embroidered in an oval panel in the centres with figures of Minerva and Diana, in coloured silks, gold and silver thread tassels at the corner—*Italian, 16th Century*  
(Nos. 232 & 237, Pl. 15)
- 236 A PAIR OF CUSHIONS, of crimson silk, embroidered with a coat-of-arms in the centre, flowers in coloured silks on the ground-work, with vases and acanthus scrolls in gold—*Italian, 16th Century*  
(Nos. 229 & 231, Pl. 15)
- 237 A cushion, of green silk, embroidered with a coat-of-arms in the centre, a hand holding a balance, vases of flowers and scrolls in coloured silks and gold round the border—*Italian, 16th Century*  
(No. 233, Pl. 15)

### CUIR BOUILLI.

- 238 A CYLINDRICAL CASE, OF CUIR BOUILLI, embossed and chased in upright panels with heraldic lions, &c., on a groundwork with bands of laurel ornaments—16th Century—13½ in. high  
(No. 261, Pl. 17)
- 239 A SMALL CASE, OF LEATHER (probably for a paten) painted with conventional scrolls and emblems in gold, red silk and gold lace tassel attached—*Italian, 16th Century*
- 210 AN OBLONG CASKET, WITH SLIGHTLY DOMED TOP, of wood, covered with cuir bouilli, tooled and chased with conventional scrolls, mounted with brass hinges, bands, &c.—*German, 15th Century*—7¼ in. long  
(No. 288, Pl. 17)



241 AN UPRIGHT RECTANGULAR CASE, OF CUIR BOUILLI, tooled with circular and shield-shaped panels of allegorical figures on a matted ground, loops at the side for the passage of a strap—*Italian, 14th Century*— $8\frac{3}{4}$  in. high  
(No. 266, Pl. 17)

242 A WRITING CASE, of wood, with lifting top and drawers beneath, carved with cuir bouilli, embossed and tooled with coats-of-arms in oval panels, sphinxes, scrolls and masks, a hunting scene on the front, remains of the gilding and colouring—*Italian, 16th Century*— $14\frac{1}{2}$  in. long by 11 in. wide by 5 in. deep  
(No. 226, Pl. 14)

243 A JEWEL CASKET, containing a secret drawer at the side, of wood, covered with leather, tooled and gilt with a shield-of-arms, Cupids and scrolls, stamped green velvet in the interior—*Italian, late 16th Century*— $15\frac{1}{4}$  in. long  
(No. 224, Pl. 14)

244 A MISSAL AND SEAL-CASE, of cuir bouilli, embossed and tooled with a conventional tree, male and female figures in the costume of late 14th century, and grotesque animals, a shield above engraved with initials—*Italian, late 14th Century*  
(No. 287, Pl. 17)

245 A CYLINDRICAL CASE, OF CUIR BOUILLI, opening at the top enclosing sand-box. It is embossed and chased in four upright panels with figures of warriors in Romanesque costume on a groundwork of scrolls, a frieze of lions round the top—*16th Century*—16 in. high  
(No. 264, Pl. 17)

246 A MISSAL CASE, of cuir bouilli, tooled on one side with the seated figure of a stag on a matted ground, two panels on the reverse with conventional flowers—*Italian, 15th Century*  
(No. 279, Pl. 17)

- 247 A knife, fork and spoon case, of cuir bouilli, tooled and embossed with a shield-of-arms, griffins and acanthus scrolls, leaf ornaments at the side, russet iron hinge and hook—*Italian, 16th Century*

(No. 259, Pl. 17)

- 248 AN OBLONG CUIR BOUILLI CASKET, the top embossed and tooled with a circular medallion of a female head on groundwork of conventional scrolls, an oval shield-of-arms on the front supported by figures of Cupid, cabled borders—*16th Century*— $7\frac{1}{2}$  in. long by  $3\frac{3}{8}$  in. high

(No. 280, Pl. 17)

- 249 AN OBLONG CASKET, of wood covered with cuir bouilli, embossed in circular medallions with horsemen, eagles and lions in shield-shaped panels, on a ground stamped with small quatre-foils, bound with russet iron—*early 14th Century*—11 in. long by  $6\frac{1}{8}$  in. wide

(No. 267, Pl. 17)

## BRONZES.

- 250 A VASE FOR HOLDING PENS, formed as an open monster's mouth springing from acanthus leaves—*Italian, 16th Century*—4 in. high

(No. 481, Pl. 39)

- 251 A BELL, decorated with three coats-of-arms, supported by draped female figures, terminal figures and honeysuckle ornaments above—*Italian, 16th Century*— $7\frac{1}{4}$  in. high

(No. 482, Pl. 39)

- 252 A GROUP OF A KNEELING SATYR, with outstretched arms, and the figure of a boy—*Florentine, 16th Century*—6 in. high

(No. 483, Pl. 39)

- 253 THE FIGURE OF A BULL—*Italian, 16th Century*—5 in. high—on wood plinth

(No. 484, Pl. 39)

- 254 A TRIANGULAR INK-STAND, supported at the angles by terminal figures, bands of allegorical ornaments between in low relief—*Venetian, 16th Century*—3 in. high  
(No. 485, Pl. 39)
- 255 A small Gothic candlestick, formed as the figure of a ram upholding a turned nozzle for the candle—*14th Century*—4½ in. high  
(No. 486, Pl. 39)
- 256 A GROUP OF A GOAT AND A KID—*Venetian, 16th Century*—5½ in. high  
(No. 487, Pl. 39)
- 257 A TRIPOD CANDLESTICK, supported on three grotesque masks, vase-shaped nozzle with terminal figures of boys—*Venetian, 16th Century*—5½ in. high  
(No. 488, Pl. 39)
- 258 AN INK-STAND, on triangular base supported by three terminal winged figures, the cover surmounted by a cylindrical vase for holding pens—*Venetian, 16th Century*—7 in. high  
(No. 439, Pl. 36)
- 259 A TRIANGULAR INK-STAND, on three claw feet, the cover decorated with acanthus leaves in low relief, and surmounted by a statuette of Hercules—*Venetian, 16th Century*—9½ in. high  
(No. 440, Pl. 36)
- 260 AN INK-STAND, formed as a group of the recumbent figure of Time lying at the base of the globe (forming the ink-vase), on which is seated an allegorical female figure—*Florentine, end of the 17th Century*—9½ in. high  
(No. 441, Pl. 36)
- 261 A TRIANGULAR INK-STAND, on tripod base supported at the angles by seated figures of boys, the triangular vessel decorated with masks and festoons of drapery—*Venetian, 16th Century*—5¼ in. high  
(No. 442, Pl. 36)

262 A triangular ink-stand, supported at the angles by mask and claw feet, bands of acanthus ornaments in low relief, the cover surmounted by the figure of an Infant Triton blowing a horn—*Venetian, 16th Century—7 in. high*  
 (No. 443, Pl. 36)

263 A MORTAR-SHAPED INK-STAND, engraved with arabesque ornaments, and supported on three feet formed as grotesque masks and acanthus scrolls—*Venetian, 16th Century—4 in. high*  
 (No. 444, Pl. 37)

264 A statuette of a Faun, the arms raised, partly draped with a skin—*Italian, 16th Century—on turned wood plinth, painted and gilt—7 in. high*  
 (No. 450, Pl. 37)

265 A SPHERICAL INK-STAND, the three feet formed as figures of mermaids riding dolphins; between these are suspended festoons of drapery supported by lions' masks, the cover surmounted by the figure of Cupid—*Venetian, 16th Century—6½ in. high*  
 (No. 449, Pl. 37)

266 A NUDE STATUETTE OF MORGANTE THE DWARF, of Cosmo I. de Medicis, by Valerio Cioli—*Florentine, 16th Century—on turned wood stand*  
 (No. 453, Pl. 37)

267 AN INK-STAND, circular body supported by three figures of dolphins, the cover surmounted by the figure of Neptune, his right arm raised, partly draped—*Venetian, 16th Century—8½ in. high*  
 (No. 24, Pl. 2)

268 A PAIR OF TRIPOD CANDLESTICKS, the angles formed of winged terminal figures of boys, suspended between these are garlands of flowers; trefoil wax guard and vase-shaped nozzles, with three nude figures of boys, rams' heads and festoons of drapery—in the style of Sansovino, *Venetian, 16th Century—7½ in. high*  
 (Nos. 13 & 9, Pl. 1)



- 269 A PAIR OF TRIPOD CANDLESTICKS, the angles formed as winged terminal female figures, scrolls and masks between; trefoil wax holders, vase-shaped nozzles, with three figures of boys in high relief, rams' heads and festoons of drapery between—*School of Sansovino, Venetian, 16th Century—7½ in. high*  
(No. 12, Pl. 1)
- 270 A CANDLESTICK, formed as the kneeling figure of a Satyr, his left hand resting on an engraved vase, triangular base with claw feet at the angles—*School of Riccio, Padua, late 15th Century—9¾ in. high*  
(No. 57, Pl. 3)
- 271 A LAMP, formed as the uplifted head of a Satyr, hinged cover at the back of the head, the base and stem shaped as an eagle's claw—*Italian, late 15th Century—10 in. high*  
(No. 29, Pl. 2)
- 272 A SMALL SILVERED AND PARTLY GILT STATUETTE OF VENUS, in the act of drying herself, by G. di Bologna—*Florentine, 16th Century—5½ in. high*  
(No. 44, Pl. 2)
- 273 A STATUETTE OF A SATYR, his head raised, and holding an armful of fruit and flowers—*Italian, 16th Century—7½ in. high*  
(No. 78, Pl. 3)
- 274 A BELL: on either side of the body are two shields-of-arms, supported by figures of boys bearing torches, between these are vases and profile medallions; festoons of laurels above, acanthus leaves round the edges—*Paduan, 16th Century—5¼ in. high*  
(No. 22, Pl. 1)
- 275 A BELL, with the seated figure of Orpheus Charming the Animals, in low relief; conventional scrolls round the borders, a Latin inscription in an oblong cartouche—*Florentine, early 16th Century—5½ in. high*  
(No. 23, Pl. 1)

- 276 A LAMP, formed as the figure of an acrobat, after the antique —  
*Italian, 16th Century—6½ in. high*  
 (No. 62, Pl. 3)
- 277 THE COVER OF AN INKSTAND, surmounted by the seated and  
 draped figure of a woman fondling a unicorn—*Venetian,*  
*16th Century—4½ in. high*  
 (No. 40, Pl. 2)
- 278 A BELL, with a circular plaque, inscribed SOCIETATIS AURIFICUM,  
 suspended by ribbons and festoons of laurel foliage; grotesque  
 masks, and Romanesque heads in profile, honeysuckle orna-  
 ments round the border—*Italian, 16th Century—6 in. high*  
 (No. 18, Pl. 1)
- 279 A BELL, with two oval escutcheons of inscriptions, supported  
 on either side by griffins; ox'skulls, rosettes and festoons  
 in an arrow band above, gadrooned border—*Venetian, 16th*  
*Century—6¾ in. high*  
 (No. 20, Pl. 1)
- 280 A CANDLESTICK, formed as the seated figure of a female Satyr,  
 on hexagonal base—*School of Riccio, Paduan, 16th Century*  
*—8½ in. high*  
 (No. 454, Pl. 37)
- 281 NESSUS AND DEJANIRA, by G. di Bologna—*Florentine, 16th Cen-*  
*tury—16¾ in. high—on black wood pedestal*  
 (No. 85, Pl. 4)
- 282 AN OBLONG BRONZE CASKET, on the lid in the centre the head  
 of Medusa in a laurel wreath, with Amorini on either side  
 in honeysuckle border; on the two sides are female heads in  
 medallions, framed by cornucopiæ and supported by Centaurs,  
 masks of Medusa at the ends—*attributed to Ambrosio Cara-*  
*dosso—8 in. long by 2½ in. high*  
 (No. 258, Pl. 17)
- 283 A BASE OF A CANDLESTICK, of gilt bronze, supported on three  
 feet formed as sea-horses; dolphins, grotesque masks and  
 shell ornaments above—*Venetian, 16th Century—5½ in.*  
*high*  
 (No. 277, Pl. 17)

- 284 A LAMP, on tripod stand formed as monster's feet, the stem formed as a griffin standing upon a vase supporting a boat-shaped lamp, the cover surmounted by a figure of Judith—*Florentine, 15th Century—15 in. high*  
(No. 55, Pl. 3)
- 285 A CANDLESTICK, formed as a boy carrying a shell, and standing upon a vase-shaped pedestal supported on three feet formed as Satyrs' legs—*Venetian, 16th Century—12 in. high*  
(No. 4, Pl. 1)
- 286 THE FIGURE OF A FAWN—*Florentine, 15th Century—5 in. high*  
(No. 60, Pl. 3)
- 287 THE FIGURE OF A LIONESS—*Italian, 15th Century—4½ in. high*  
(No. 42, Pl. 2)
- 288 A GROUP OF A BOY, attacking a dolphin with a spear, on triangular pedestal with claw feet at the angles—*Paduan, 16th Century—6 in. high*  
(No. 5, Pl. 1)
- 289 A STATUETTE OF HERCULES, holding a club—*Italian, 16th Century—5½ in. high—on jasper and statuary marble pedestal*  
(No. 66, Pl. 3)
- 290 A GROUP OF HERCULES AND ANTHEUS WRESTLING, on square bronze pedestal—*Florentine, 16th Century—5½ in. high*  
(No. 64, Pl. 3)
- 291 A group of a youth, riding a horse, holding a cup in his left hand—*Italian, 16th Century—8 in. high—on wood pedestal*  
(No. 54, Pl. 3)
- 292 A GROUP OF A BOY, on a galloping horse—*Venetian, 16th Century—7 in. high—on oval wood plinth*  
(No. 1, Pl. 1)
- 293 A YOUTHFUL TRITON RIDING ON A DOLPHIN, and blowing a conch shell—*Italian, 15th Century—4 in. high*  
(No. 39, Pl. 2)

- 294 A small bronze lamp, in the form of a human foot, after the antique—*Italian, 16th Century*—6 in. long  
(No. 41, Pl. 2)
- 295 A GROUP OF AMPHITRITE, Cupid and two dolphins—*Italian, 16th Century*—3½ in. high—on marble pedestal  
(No. 31, Pl. 2)
- 296 A SPILL-HOLDER, chased with masks and terminal figures, with remains of gilding—*Florentine, 16th Century*—4½ in. high  
(No. 46, Pl. 2)
- 297 A GROUP OF SAMSON SLAYING THE PHILISTINES  
*Florentine, 16th Century*—14¾ in. high  
*This group has been considered to be the work of Michael Angelo, as it is known that he executed a work on this subject. The Bargello has two groups on this subject, though differently treated.*  
(No. 56, Pl. 3)

## ENAMEL.

- 298 AN OVAL LOUIS XIII. ENAMEL PORTRAIT, of a gentleman, with dark hair, gold and grey doublet, and broad white collar—in bronze gilt frame, decorated with amorini, &c.—*French, early 17th Century*  
(No. 326, Pl. 19)
- 299 A CIRCULAR LIMOGES ENAMEL PLAQUE, painted with the Nativity in colours heightened with gold—*French, 16th Century*—3 in. diam.  
(No. 333, Pl. 19)
- 300 A CIRCULAR PLAQUE OF CHAMPLEVÉ ENAMEL, with the figure of a Saint in gilt bronze, on a hexafoil ground of dark blue enamel, red ground—*French, 14th Century*—2⅜ in. diam.  
(No. 334, Pl. 19)



- 301 A CHAMPLEVÉ ENAMEL CRUCIFIX, the face of the Cross is enamelled with rosette and emblematical ornaments in colours, the figure of the Saviour and three appliqué figures of Saints in bronze gilt; the back engraved and gilt, and set with two cabochon crystals—*Byzantine, 13th Century*— $19\frac{1}{2}$  in. long

(No. 270, Pl. 17)

- 302 AN OBLONG CHAMPLEVÉ ENAMEL CHASSE, with dome top, with fourteen circular panels of Angels in white and green, on a groundwork of scrolls in blue—*Italian, 14th Century*— $7\frac{3}{4}$  in. high by  $5\frac{1}{2}$  in. long

(No. 285, Pl. 17)

- 303 A dish

(No. 283, Pl. 17)

## METAL WORK OF THE XIV<sup>TH</sup>, XV<sup>TH</sup> AND XVI<sup>TH</sup> CENTURIES.

- 304 A PERSIAN CANDLESTICK, of bronze, with large circular base and cylindrical nozzle, engraved and inlaid in silver, with inscription on a groundwork of interlaced scrolls, &c.—*15th Century*— $11\frac{3}{4}$  in. high

(No. 273, Pl. 17)

- 305 A BRONZE CANDLESTICK, with large circular base and short stem, engraved with animals and scrolls in Persian taste, and inlaid with silver—*Venetian, 15th Century*— $6\frac{1}{2}$  in. high

(No. 281, Pl. 17)

- 306 A NIGHT-LAMP, of metal gilt, circular in form, with dome cover, the body supported by six spirally fluted columns, between these are panels of interlaced tracery; the same ornament is repeated on the cover; surmounted by the figure of a cockatoo; the whole supported on six claw feet—*Venetian, early 16th Century*— $10\frac{3}{4}$  in. high

(No. 278, Pl. 17)

307 A PAIR OF UPRIGHT PIERCED AND CHASED OR-MOLU PLAQUES,  
with trophies of musical instruments suspended by ribbons  
—*French, time of the Directoire*  
(No. 351)†

308 A DEEP BRASS DISH, with raised centre, embossed with gad-  
roons, engraved in a band with an interlaced scroll ornament;  
in the centre is a silver medallion, enamelled in translucent  
colours with two shields-of-arms, on a groundwork of acan-  
thus leaves, &c.—*early 16th Century*—19 in. diam.  
(No. 156, Pl. 9)

### CASKETS.

309 AN OBLONG COFFER, WITH DOME TOP, of wood, plated with  
pewter, decorated with oblong appliqué plaques; with figures  
of knights in hauberks of mail, armed with sword and shield,  
standing under canopies; round the border are bands of  
quatrefoil ornaments—*Italian, 13th Century*—18 in. long  
(No. 211, Pl. 14)

310 A GESSO DURO CASKET, with slightly domed top, modelled in  
relief, painted and gilt with figures in the costumes of the  
latter part of the 14th Century, *mounted with bronze*—  
*Italian, 14th Century*—6 $\frac{3}{4}$  in. long  
(No. 222, Pl. 14)

311 A SMALL CASKET, of gesso duro, with dome top, decorated with  
fleur-de-lys in gold on blue ground—*Italian, 14th Century*  
(No. 227, Pl. 14)

312 AN OBLONG RELIQUARY, of wood, painted and gilt with scrolls  
and birds; on the top is an heraldic lion of bronze gilt,  
decorated with champlevé enamel—*Italian, 13th Century*—  
10 in. long  
(No. 225, Pl. 14)

- 313 AN OBLONG WOOD COFFER, WITH DOMED TOP, modelled in gesso in relief, with quatrefoil panels containing lions, &c. ; remains of painting and gilding—*Italian, early 14th Century*— $21\frac{1}{2}$  in. long  
(No. 213, Pl. 14)
- 314 A COFFER, of wood, covered with canvas and gesso, pricked with star ornaments; painted and gilt medallion heads on the border, bronze handle—*Siennese, 14th Century*— $16\frac{1}{4}$  in. long  
(No. 223, Pl. 14)
- 315 THE BASE OF AN ALTAR-CANDLESTICK, of wood, formed as a square-shaped pedestal, carved with acanthus leaves and mouldings; each side contains a circular medallion painted with the figure of a Saint—*Siennese, 15th Century*— $7\frac{1}{2}$  in. high  
(No. 220, Pl. 14)
- 316 AN OBLONG CASKET, of gilt wood, decorated with a shield-of-arms in a circular medallion, on the cover, modelled in gesso duro; mouldings and acanthus ornaments of similar workmanship—*Italian, 15th Century*— $20\frac{5}{8}$  in. long  
(No. 221, Pl. 14)
- 317 A TOILETTE-BOX, of wood, lacquered and painted with oval medallions of classical figures in colours, the ground black, with arabesques in gold; lined with green silk, and containing a mirror; bronze handle at the top—*Venetian, late 16th Century*— $17\frac{3}{4}$  in. diam.  
(No. 228, Pl. 14)
- 318 A FLAT CIRCULAR BOX AND COVER, of wood, covered with leather, tooled and gilt with a Persian design on a crimson ground, dotted with gold—*Venetian, 18th Century*— $12\frac{1}{4}$  in. diam.  
(No. 217, Pl. 14)
- 319 A SHAPED CASKET, WITH SLIGHTLY DOMED COVER, of wood, gilt decorated in oblong panels, modelled with classical subjects in gesso duro—*Italian, 15th Century*— $16\frac{1}{2}$  in. long  
(No. 219, Pl. 14)

- 320 An oblong casket, with roof top of wood, bound with russet iron, entirely painted with rows of various shields-of-arms in colours and gold—*Italian, 14th Century*— $21\frac{1}{4}$  in. long  
(No. 216, Pl. 14)
- 321 AN OBLONG WOOD CASKET, with roof top, covered with canvas and plaster, painted on the front with six Saints; circular iron escutcheon—*Italian, 14th Century*—24 in. long  
(No. 212, Pl. 14)
- 322 A CIRCULAR CASKET, of wood and gesso duro, modelled in relief, and painted with medallion portraits on a groundwork of scroll—*Tuscan, 14th Century*— $13\frac{1}{4}$  in. diam.  
(No. 215, Pl. 14)
- 323 ANOTHER CASKET, OF SIMILAR FORM, with circular panels of dogs modelled in high relief; gilt and painted—*Tuscan, 14th Century*— $13\frac{3}{4}$  in. diam.  
(No. 214, Pl. 14)
- 324 A CIRCULAR CASKET, of wood and gesso duro, decorated in relief with annular panels of monsters on a groundwork of scrolls, &c.; painted and gilt—*Tuscan, 14th Century*  
(No. 218, Pl. 14)

### EMBROIDERIES.

- 325 AN ALTAR FRONTAL, of satin, richly embroidered with vases of various conventional flowers, trellis of flowers, and emblems in coloured silks, gold and silver, and further enriched with various coloured stones—*Italian, 16th Century*—framed and glazed—43 in. by 84 in.  
(No. 369, Pl. 21)
- 326 AN ALTAR FRONTAL, OF CRIMSON AND GOLD CUT VELVET; the design, consisting of large spirited conventional pine-cone ornaments, is executed in brilliant crimson on a cloth-of-gold ground; a band of embroidery across the top, with the Holy Emblems embroidered in gold, &c.—*Florentine, 15th Century*—framed and glazed—44 in. by  $94\frac{1}{2}$  in.  
(No. 372, Pl. 21)



327 AN ALTAR FRONTAL, of cut crimson velvet and cloth-of-gold; the design, consisting of five large groups of conventional floral ornaments, is executed in crimson cut velvet in two planes on a cloth-of-gold ground; across the top is a band of embroidery in gold, silver and coloured silks, with eighteen niches containing Biblical subjects drawn after the style of Botticelli—*Florentine, 15th Century—framed and glazed—38½ in. by 142 in.*

(No. 403, Pl. 23)

*End of Second Day's Sale.*

## Third Day's Sale.

---

On WEDNESDAY, JUNE 7, 1899,

AT ONE O'CLOCK PRECISELY.

---

### ANTIQUITIES.

- 336 POMMEL OF A DAGGER, in ivory, surmounted by two figures playing draughts— $2\frac{1}{8}$  in. high  
(No. 318, Pl. 19)
- 337 AN IVORY KNIFE-HANDLE, carved as a gladiator armed with sword and shield—3 in. long  
(No. 339, Pl. 19)
- 338 AN ANTIQUE BRONZE KNIFE-HANDLE, formed as a hound devouring a bone, fine green patina— $3\frac{1}{8}$  in. long  
(No. 324, Pl. 19)
- 339 A DAGGER, of bronze, flat square-shaped pommel, with two bar-projections on either side, the grip wanting, two conical-headed rivets at the top of the blade; the blade,  $8\frac{7}{8}$  in. long, strongly grooved and blunt-pointed  
(No. 300, Pl. 18)
- 340 HEAD OF A ROMAN SOLDIER, wearing a helmet—a small carving in ivory  
(No. 200, Pl. 13)

- 341 A BONE POMMEL, carved in low relief with grotesque monsters, the eyes inlaid with coloured stones—*early Christian*  
(No. 198, Pl. 13)
- 342 AN ETRUSCAN BRONZE HELMET, of conical form, with cabled edge and doubled incised lines, hinges for attachment of ear-pieces, and surmounted by a knob engraved with scale ornament— $9\frac{3}{4}$  in. high  
(No. 208, Pl. 13)
- 343 A CARTHAGINIAN (?) BRONZE HELMET, embossed with eyebrows, and pierced with an ocularium, a crest-holder attached—9 in. high  
(No. 209, Pl. 13)
- 344 AN ETRUSCAN BRONZE GIRDLE, with fine patina, embossed with a leash of hounds and grotesque animals, the border pierced with holes— $3\frac{1}{8}$  in. deep  
(209 bis)
- 345 A SMALL BRONZE GREEK HELMET, of the barbata form, thick nasal guard and eye-shaped ocularium, the border incised with triple line, and pierced with holes for the attachment of the lining—8 in. high  
(No. 206, Pl. 13)
- 346 A GREEK BRONZE HELMET, of barbata form, with reinforced nasal guard and ocularium—9 in. high  
(No. 207, Pl. 13)
- 347 A GREEK BRONZE HELMET, of conical form, with sunk incised band round the border, rivets for the ear-pieces— $8\frac{3}{4}$  in. high  
(No. 205, Pl. 13)
- 348 A vase, with moulded foot, of Samian ware, with figures of amorini, foreparts of horses and garlands of flowers—*maker's stamp, PORNEX*— $5\frac{1}{4}$  in. high  
(No. 196, Pl. 13)
- 349 An amphora, with cover, of Samian ware, decorated with scrolls and foliate pattern in relief— $9\frac{1}{2}$  in. high  
(No. 197, Pl. 13)

- 350 A Greek cylix, of terra-cotta, painted with red figures upon a black ground; the inside is painted with two male figures, one, a youth carrying a branch and an enochoe, standing before a bearded figure holding a cylix, within a key-pattern border; the outside is decorated with a Bacchic procession, and, near the handles, with palmettes, &c.— $11\frac{1}{2}$  in. diam.  
(No. 199, Pl. 13)
- 351 A Greek vase, the body painted with a frieze, black upon a red ground, representing a chariot race, the remainder of the vase painted black—13 in. high  
(No. 201, Pl. 13)
- 352 A bowl, of Samian ware, decorated with bands of foliage and animals in relief— $4\frac{1}{4}$  in. high,  $9\frac{1}{2}$  in. diam.  
(No. 202, Pl. 13)
- 353 An amphora, of terra-cotta, covered with a green salt glaze, ornamented in relief with amorini and vine branches—5 in. high  
(No. 203, Pl. 13)
- 354 An antique bronze pedestal for a statuette, formed as a drum, with tongue moulding at top and acanthus leaves at base; the body decorated with leaf pattern inlaid in silver, supported upon a square with projecting feet— $3\frac{1}{4}$  in. high; and a small antique bronze statuette of a seated child— $1\frac{3}{4}$  in. high  
(No. 188, Pl. 13)
- 355 Two FRAGMENTS OF ROMAN FRESCO, painted with heads and arabesques on crimson ground  
(No. 210, Pl. 13)
- 356 A ROMAN BRONZE LAMP, of the usual form, with double apertures for the wick, above the handle is a circular laurel wreath supported by nude figures holding cornucopiæ— $5\frac{7}{8}$  in. high  
(No. 194, Pl. 13)



357 A CIRCULAR PLAQUETTE, plated with gold, decorated with the head of the Virgin in low relief, the initial M on the reverse—*Byzantine*— $1\frac{1}{2}$  in. diam.  
(No. 331, Pl. 19)

358 Bronze statuette of a male deity of a town, standing looking to left; he wears a mural crown, the upper part of the body nude, the lower part covered with the chlamys; in the extended right hand he holds a patera, and in the left hand a cornucopia— $9\frac{1}{2}$  in. high—on bronze base  
*From the Borghese Collection*  
(No. 192, Pl. 13)

359 An cenochoe, in bronze, with scroll handle, the upper part ornamented with an eagle, and the lower part with a bust of a youthful  
(No. 187, Pl. 13)

360 Bronze statuette of an ithyphallic pigmy, playing with tesserae (?), fine Roman work— $4\frac{1}{2}$  in. high  
(No. 188, Pl. 13)

361 Bronze statuette of a male figure, walking to right, the right arm raised; he wears a tunic confined at waist, and a cloak of skin— $9\frac{1}{2}$  in. high—on wooden pedestal  
*From the Borghese Collection*  
(No. 189, Pl. 13)

362 Bronze statuette (head wanting) of Spes, in the usual attitude, wearing double chiton and peplos, around the neck a twisted torque with pendant bulla; the feet are clad in pointed boots with laced fastenings, the dress decorated with dentated border, &c.—Etruscan work, finely patinated— $15\frac{1}{2}$  in. high—on green marble plinth  
(No. 191, Pl. 13)

3 A BRONZE FOOT: a fragment of a statuette of Hermes (?)—8 in. high—the sandal is laced up the front, and bears a wing on either side—*Greco-Roman work*  
(No. 204, Pl. 13)

7120  
364 A BUST OF ALEXANDER THE GREAT, the head and neck of bronze partly gilt, the breast, drapery and sword of statuary marble—*on verde antique pedestal*—16 in. high  
(No. 190, Pl. 13)

7160  
365 An antique marble head of heroic size, of a marine deity, upon a marble base  
(No. 388, Pl. 22)

745  
366 A marble head of Apollo, the hair confined by a simple diadem or cord  
(No. 406)

746  
367 A marble head of a youth  
(No. 405, Pl. 23)

747  
368 A Roman portrait bust in marble—*temp.* Lucius Vinus  
(No. 384, Pl. 22)

#### MUSICAL INSTRUMENTS.

371 A HAUTOBOIS, of dark wood, mounted with brass—*Italian*, 16th Century  
(No. 183, Pl. 12)

372 A Pochette, the end carved with the head of an angel, by Pierro le duc à Paris—1637

373 A DOUBLE THÉORBE, of light wood, the end terminating in a scroll and acanthus leaves—*signed* PIERONIMO CAMPI FECIT—16th Century  
(No. 186, Pl. 12)

374 A FAGOT, in wood, covered with leather, bronze keys  
(No. 183)

375 A SMALL LUTE, with chequered ornaments in wood and ivory—dated 1691  
(No. 175, Pl. 12)

376 A LUTE, the neck inlaid with ebony and ivory—inscribed, in Pandori, 1598  
(No. 181, Pl. 12)

377 A THÉORBE, the back inlaid with bands of different woods, shaped neck—*Venetian, 16th Century*

378 ANOTHER INSTRUMENT, similar, smaller—*Venetian, 16th Century*

379 A SPINETTE, the wooden case covered with gesso, and painted on the interior of the lid with a circular coat-of-arms, two hands grasping a scorpion; the whole of the groundwork closely covered with an interlaced arabesque design in colours and gold—*Venetian, 16th Century*—61 in. long  
(No. 184, Pl. 12)

## METAL WORK OF THE XIV<sup>TH</sup>, XV<sup>TH</sup> AND XVI<sup>TH</sup> CENTURIES.

380 A CIRCULAR BRASS DISH, embossed with gadrooned ornaments, and engraved with scrolls and inscriptions; in the centre is a circular plaque of silver enamelled in translucent colours with a double coat-of-arms—*early 18th Century*—18½ in diam.

(No. 156, Pl. 9)

381 A STAND, of russet iron, of architectural design, the whole richly damascened with masks, festoons of drapery, scrolls, &c., in gold and silver azziminia—*Italian, 16th Century*—24½ in. high

*From the Borghese Collection, Rome*

(No. 263, Pl. 17)

382 A BRASS DISH, with slightly raised centre, entirely covered with engraving; in the centre is a coat-of-arms in borders of trophies of Roman armour, a frieze of an equestrian encounter outside; and on the well, acanthus leaves; on the border, a frieze of various wild beasts—*Venetian, 16th Century*—19½ in. diam.

(No. 155, Pl. 9)

- 383 A PASTILLE-BURNER, of bronze, encrusted with silver, cylindrical form, with three feet and pierced dome cover, and inscription from the Koran—*Persian work, 16th Century*—8 in. high

(No. 302, Pl. 18)

- 384 A HUNTING-HORN, of gilt bronze, by Domenico Rota, of Venice; the lower part of the horn is hexagonal in section, the facets slightly concave; the upper part circular; the whole is decorated with spirited interlaced arabesques; silver-gilt cup-shaped mouth-piece, and two rings for suspension—16th Century—18 in. span

(No. 431, Pl. 34)

*An exactly similar horn is in the Collection of Baron Nathaniel Rothschild, at Vienna.*

*There is a horn, very similar, in the Salle Davillier, at the Louvre*

(See illustration of the electrotpe, Pl. 34)

## CUSHIONS.

- 385 A PAIR OF CUSHIONS, of buff linen, embroidered with scrolls in gold—*Italian, 16th Century*

(Nos. 397 & 398, Pl. 22)

- 386 A CUSHION, of blue satin, embroidered with a shield-of-arms in the centre, scrolls on the border in coloured silks and gold—*Italian, 16th Century*

(No. 240, Pl. 15)

- 387 A crimson silk cushion, embroidered at the corners with tulips in coloured silks, scrolls, &c., in gold and silver tissue—*Italian, 17th Century*

(No. 236, Pl. 15)

- 388 A CUSHION, of crimson satin, embroidered with an oval shield-of-arms in the centre, acanthus leaves and flowers on the border in coloured silks and gold—*Italian, 16th Century*

(No. 230, Pl. 15)



- 389 A cushion, of crimson satin, embroidered with a shield-of-arms in the centre, strapwork border, floral scrolls round the edge, tassels at the corners—*Italian, 16th Century*  
(No. 234, Pl. 15)
- 390 AN OBLONG BLUE SATIN CUSHION, richly embroidered in the centre with a circular panel of classical figures in borders of ribands; terminal figures and coats-of-arms in gold, silver, coloured silks and ruby beads; tassels at the corners—*Italian, 16th Century*  
*From the Demidoff Collection*  
(No. 239, Pl. 15)

## CARVINGS IN WOOD.

- 391 A PORTRAIT BUST OF A LADY, in carved wood, painted and gilt, in the attitude of prayer, wearing a starred cap and long-sleeved robe—on hexagonal plinth with panels of Gothic tracery—*Italian, 15th Century*—24 in. high  
(No. 291, Pl. 18)
- 392 A CARVED WOOD STATUETTE OF ST. GEORGE AND THE DRAGON, in gilt armour; the dragon, the face and shield painted in colours—*Italian, early 15th Century*—54 in. high  
(No. 400, Pl. 23)
- 393 A STATUETTE, of carved wood and canvas, representing Lucretia Borgia, her left hand extended; the whole gilt—*Florentine, 16th Century*—23½ in. high  
(No. 290, Pl. 18)
- 394 A COLOURED STUCCO BUST OF A SMALL BOY, partly draped, the head slightly turned to the right, in natural colours—*Florentine School, 15th Century*—14 in. high  
(No. 292, Pl. 18)
- 395 A PAIR OF CARVED WOOD FIGURES OF ANGELS, holding altar-candlesticks; the whole enriched with gesso, gilt and painted, on circular base with acanthus ornaments in low relief—*Italian, 15th Century*—33½ in. high  
(No. 406, Pl. 24)

396 AN UPRIGHT FRAME, of wood and gesso, modelled in low relief with vases of acanthus foliage, and ivy foliage mouldings above—*Venetian, late 14th century*—19 in. high, 16 in. wide  
(No. 401, Pl. 23)

397 AN UPRIGHT WOOD FRAME, gilt and painted with arabesque ornaments in colours—*Venetian, late 15th Century*—34 in. high by 30 in. wide

398 A WALNUT-WOOD FRAME, of architectural design, surmounted by three figures of amorini holding festoons of fruit and flowers, gadrooned border; oval shield-of-arms below, partly gilt—*Italian, 16th Century*—50 in. high by 36½ in. wide  
(No. 399, Pl. 23)

399 AN EBONY FRAME, painted with interlaced arabesques in gold and yellow—*Venetian, 16th Century*—17¾ in. by 15½ in.

400 A PAIR OF ALTAR PRICKET-CANDLESTICKS, of carved wood, painted and gilt, on triangular bases, supported at the angles by claw feet, terminal winged female figures above, vase-shaped stems with festoons of flowers; above this are statuette figures of boys, the nozzles supported by curled acanthus leaves—*Florentine, 16th Century*—29¾ in. high  
(No. 407, Pl. 24)

## BRONZES.

401 A TWO-HANDLED MORTAR; around the centre is a band of acanthus ornament in relief, gadrooned ornaments at the base—*Italian, late 15th Century*—5½ in. high  
(No. 34, Pl. 2)

402 A MORTAR, with single spirally fluted handles; around the body is a frieze of various animals, and two shields-of-arms—*Italian work, early 16th Century*—6 in. high  
(No. 35, Pl. 2)

- 403 A TWO-HANDLED MORTAR WITH SPOUT, decorated with a frieze of heads in high relief, acanthus leaves below; around the lip is the inscription and date, OPUS JULIANI MARIOCITI FLORENTINI MCCCCXV—*Italian, 16th Century*— $4\frac{1}{4}$  in. high  
(No. 37, Pl. 2)
- 404 A TWO-HANDLED MORTAR, with two shields-of-arms, with a Centaur fighting a dragon on either side, frieze of dolphins round the top—*Italian, early 16th Century*  
(No. 36, Pl. 2)
- 405 A SMALL GROUP OF CUPID ADJUSTING THE SANDAL OF VENUS, by G. di Bologna—*Florentine, 16th Century*— $5\frac{1}{2}$  in. high  
(No. 69, Pl. 3)
- 406 THE STATUETTE OF A GLADIATOR, crouched in the attitude of defence—*Italian, early 16th Century*— $7\frac{1}{8}$  in. high—on verde antique marble plinth  
(No. 75, Pl. 3)
- 407 A SMALL ANATOMICAL FIGURE OF A MAN—*Italian, 16th Century*— $7\frac{3}{8}$  in. high  
(No. 67, Pl. 3)
- 408 A SMALL STATUETTE OF POMONA, holding a cornucopia and wand—cylindrical bronze pedestal—*Roman*—6 in. high  
(No. 195, Pl. 13)
- 409 THE COVER OF AN INKSTAND, surmounted by the figure of a boy holding a conch-shell on his head—*Italian, 16th Century*—8 in. high  
(No. 77, Pl. 13)
- 410 A PAIR OF CANDLESTICKS, formed as Satyrs holding vase-shaped nozzles, standing upon cylindrical bronze pedestals with masks in relief—in the style of *Riccio, 16th Century*— $10\frac{1}{2}$  in. high  
(Nos. 53 & 58, Pl. 3)
- 411 A BRONZE BOWL, supported by three figures of boys—*early 16th Century*— $4\frac{1}{4}$  in. high  
(No. 11, Pl. 1)

- 412 AN INK-STAND AND COVER, of triangular form, with terminal winged female figures at the angles, pierced cover with masks in relief, surmounted by a seated figure of a child—*Venetian, 15th Century*— $5\frac{3}{4}$  in. high  
(No. 73, Pl. 3)
- 413 A PAIR OF ALTAR-CANDLESTICKS, chased with masks and acanthus leaves, the centres fluted, the bases bell-shaped, with a frieze of conventional ornament—*Venetian, 16th Century*— $9\frac{1}{4}$  in. high  
(Nos. 52 & 59, Pl. 3)
- 414 A PAIR OF FIRE-DOG TOPS, with masks, scrolls and arabesques—*Venetian, early 16th Century*—5 in. high  
(Nos. 8 & 14, Pl. 1)
- 415 A BELL, with oval shield with the name *Jacopus Gamparus* on either side, supported by griffins; friezes of honeysuckle above and below—*Venetian, 16th Century*— $4\frac{3}{4}$  in. high  
(No. 21, Pl. 1)
- 416 A BELL, decorated with festoons of fruit and flowers, grotesque masks and pelicans; borders of acanthus leaves above and below—*Italian, 16th Century*— $5\frac{1}{4}$  in. high  
(No. 17, Pl. 1)
- 417 A BELL, with two shields-of-arms supported by dragons on either side, between these cornucopiæ of flowers and grotesque masks; narrow border above, with recumbent male and female figures, acanthus-leaf ornament below—*Florentine, late 15th Century*— $5\frac{3}{8}$  in. high  
(No. 15, Pl. 1)
- 418 A BELL, with a frieze of festoons of flowers and Cherubs' heads, and shield enclosing date 1558, acanthus leaf border—*School of Riccio—Venetian work*  
(No. 16, Pl. 1)
- 419 A triangular ink-stand, supported at the angles by terminal figures, friezes of classical figures in low relief—*Italian, 16th Century*— $2\frac{3}{4}$  in. high  
(No. 33, Pl. 2)



- 420 A PAIR OF TABLE-CANDLESTICKS, formed as grotesque sea monsters with human heads, with nozzles formed as vases supported on the tails—*Florentine, 16th Century*  
(Nos. 47 & 45, Pl. 2)
- 421 FRAGMENT OF A STATUETTE OF A MAN, partly draped—*Italian, early 16th Century*—7 in. high—on verde antique pedestal—in the School of Benvenuto Cellini  
(No. 65, Pl. 3)
- 422 A TABLE-CANDLESTICK, formed as the crouching figure of a merman supporting a vase-shaped nozzle on a square base, decorated with amorini, masks, &c.—*Venetian, 16th Century*—on square porphyry pedestal—6 in. high  
(No. 2, Pl. 1)
- 423 A GILT BRONZE STATUETTE OF ST. SEBASTIAN, bound to a tree-trunk—*Italian, 16th Century*—20 $\frac{3}{4}$  in. high  
(No. 82, Pl. 4)
- 424 A LAMP, formed as the figure of a boy, holding on his shield a conch-shell with small hinged cover—*Italian, 16th Century*—on turned wood plinth—6 $\frac{3}{4}$  in. high  
(No. 61, Pl. 3)
- 425 A TABLE-CANDLESTICK, circular base, vase-shaped stem and cylindrical nozzle, decorated with shields-of-arms, masks, festoons and honeysuckle ornaments in low relief—*Venetian, 16th Century*—9 $\frac{1}{2}$  in. high  
(No. 89, Pl. 4)
- 426 A SMALL STATUETTE OF CLEOPATRA, holding the asp in her right hand, partly draped—*Florentine, 16th Century*—7 $\frac{1}{2}$  in. high  
(No. 63, Pl. 3)
- 427 VENUS DRYING AFTER THE BATH, by G. de Bologna—*Florentine, 16th Century*—6 $\frac{1}{8}$  in. high  
(No. 70, Pl. 3)

- 428 A STATUETTE OF HERCULES, draped with the lion's skin, and holding a club in his right hand; traces of gilding and colour—*Italian, 16th Century—on wood plinth—7½ in. high*  
(No. 76, Pl. 3)
- 429 AN INK-STAND AND COVER, the circular body supported by three figures of harpies, the cover chased with acanthus leaves and surmounted by a figure of Cupid—*School of Sansovino—Venetian, 16th Century—7 in. high*  
(No. 81, Pl. 3)
- 430 A SMALL STATUETTE, of a man seated on a rock, after the antique—*Italian, 16th Century—5 in. high*  
(No. 72, Pl. 3)
- 431 A SMALL STATUETTE OF A NYMPH, partly draped, in the act of running—*Italian, 16th Century—6½ in. high—on octagonal verde antique marble plinth*  
(No. 79, Pl. 3)
- 432 AN INK-STAND, formed as a group of Atlas, kneeling, bearing a globe, which forms a pen-holder, surmounted by a figure of a child—on triangular base chased with Satyrs' masks—*Florentine, 16th Century—9½ in. high*  
(No. 6, Pl. 1)
- 433 STATUETTE OF A SATYR, a goblet in his left hand, a patera in his right, by RICCIO—*Paduan, 15th Century—8½ in. high—on black marble pedestal inlaid with porphyry plaques*  
(No. 28, Pl. 2)
- 434 A SET OF FOUR OLD FRENCH BRONZE GROUPS, representing Jupiter and the Eagle, Juno and the Peacock, Venus and Cupid, and Bacchus and Ariadne—*17th Century—18 in. high*  
*From the Borghese Palace, Rome*  
(Nos. 87-91, Pl. 4)
- 435 STATUETTE OF MERCURY, by Jean François Rustici—*Florentine, 16th Century—22 in. high—on tripod bronze pedestal formed as figures of infant Satyrs*  
*No. 27, Pl. 2)*

436 THE TRIANGULAR BASE OF AN ALTAR-CANDLESTICK: the three corners are supported on feet formed of demi-monsters; above these two grotesque heads in high relief, the triangular panel filled by the bust of a Saint (?) resting on figures of griffins—*Lombardian, 13th Century*— $4\frac{1}{8}$  in. high by  $6\frac{1}{2}$  in. wide at the base

(No. 74, Pl. 3)

437 A PAIR OF KNOCKERS, with figures of cocks, taken from the door of the Capponi Palace, Florence—*16th Century*

(No. 433, Pl. 35)

438 A STATUETTE OF JUPITER, after the antique, partly draped—*Italian, 15th Century*

(No. 446, Pl. 37)

439 A FINIAL OF A BANISTER, spherical, carved with acanthus leaves—*Venetian, 16th Century*

(No. 470, Pl. 38)

440 A PRANCING HORSE, on rude antique plinth—*Florentine, 16th Century*

(No. 471, Pl. 38)

441 The base of a Nuremberg clock, in gilt bronze

(No. 490)

442 A BRONZE GROUP OF CHRIST CRUCIFIED BETWEEN THE TWO ROBBERS: the three crosses are in a base formed of rocks, &c., and on an oblong base supported at the corners by lions with double bodies—*Italian, in the manner of Michael Angelo, end of the 15th Century*—31 in. high

(No. 84, Pl. 4)

443 A DEEP BOWL, ON FOOT: around the stem are figures of amorini holding shields and profile busts; a similar ornament is repeated round the base of the body; at the lip are female busts supporting festoons of various flowers; acanthus leaves on the rim—*Florentine work of the 15th Century*— $10\frac{1}{2}$  in. high by  $12\frac{5}{8}$  in. diam.

*From the Collection of the family of the Dukes of St. Clemenze, of Florence*

(No. 86, Pl. 4)

- 444 A BOY DANCING, supported by a dolphin resting upon a shell,  
by G. di Bologna—16th Century—8 in. high  
(No. 3, Pl. 1)

## PERSIAN RUGS.

- 445 A PERSIAN GOATS'-HAIR CARPET, ruby centre, with conventional floral ornaments in colours, geometrical designs in black, blue, yellow and ruby on the border—16th Century—7 ft. by 5 ft.  
*From the Castellani Collection*  
(No. 382, Pl. 22)
- 446 A PERSIAN GOATS'-HAIR CARPET: in the extreme centre, on a yellow ground, are seated personages playing and singing; ruby ground on the exterior, with figures of dragons, beasts, &c., in colours; green, ruby and buff border with floral ornaments and birds—16th Century—8 ft. 5 in. by 5 ft. 6 in.  
(No. 381, Pl. 22)
- 447 A PERSIAN RUG, with a shaped panel of arabesques in the centre in yellow and blue, ruby ground covered with conventional water decoration, ruby and buff border with conventional flowers in colours—16th Century—7 ft. by 4 ft. 4½ in.  
(No. 378, Pl. 66)
- 448 A PERSIAN GOATS'-HAIR RUG: on a ruby ground in the centre are various groups of trees and birds in colours; narrow blue border with conventional flowers in colours—16th Century—6 ft. 9 in. by 4 ft. 3 in.  
(No. 382 bis, Pl. 66)
- 449 A PERSIAN SILK RUG: in the extreme centre is a quatre-foil panel of arabesque foliage in colours on a dark blue ground; ruby ground with floral ornaments in colours; yellow, ruby and blue borders with arabesque and cone ornaments—16th century—8 ft. 2 in. by 5 ft. 6 in.  
(No. 379, Pl. 22)



## CARVED FURNITURE.

450 A PAIR OF OAK BRACKETS, of scroll design, carved in high relief with vases of fruit, eagles, grotesque masks and festoons, and partly gilt—*Italian, 16th Century*—20½ in. high

*Unaltered* (Nos. 402 & 404, Pl. 23)

451 A TRIPOD GUÉRIDON, with circular top, carved with a male mask and scroll foliage, the ground painted pale green and partly gilt—*Venetian, 17th Century*—36 in. high  
(No. 375, Pl. 21)

452 An oblong walnut-wood table, the legs and stretcher carved in low relief with acanthus-leaf ornaments—*16th Century*  
(No. 410, Pl. 27)

453 A table, nearly similar—*16th Century*

454 A walnut-wood table, with acanthus foliage on the legs, fluted ornaments round the sides—*16th Century*

455 A LARGE WALNUT-WOOD TABLE, on turned legs and stretcher beneath, slightly carved—*16th Century*—9 ft. 8 in. long by 42 in. wide  
(No. 412, Pl. 28)

456 A LARGE TABLE, nearly similar  
(No. 413, Pl. 28)

457 A large table, the border deeply gadrooned  
(No. 409, Pl. 26)

458 A table, of nearly similar proportions  
(No. 419)

459 A walnut-wood table, enclosing drawers, the borders carved with an interlaced ornament, turned legs and rectangular stretchers—*Italian, 16th Century*—56 in. by 40 in.  
(No. 414, Pl. 29)

460 A walnut-wood table, slightly carved border—74 in. wide  
(No. 417)

- 461 An oblong table, enclosing drawers, carved border
- 462 An oblong walnut-wood table, with gadrooned border, turned legs and stretchers—*Italian, 16th Century*
- 463 Another, nearly similar—*16th Century*
- 464 A SMALL WALNUT-WOOD CHESS TABLE, the legs carved as terminal figures, enclosing one drawer, moulded borders and acanthus-leaves supports—*Italian, 16th Century—26½ in. by 27½ in.*  
(No. 376, Pl. 21)
- 465 A TALL PEDESTAL, of walnut-wood, carved with scrolls and festoons of laurel foliage—*Italian, 16th Century—53 in. high*  
(No. 390, Pl. 22)
- 466 THE COMPANION—*53 in. high*  
(No. 396, Pl. 22)
- 467 ANOTHER, nearly similar, painted and gilt, and carved with masks and laurel ornaments—*16th Century—48½ in. high*  
(No. 391, Pl. 22)
- 468 THE COMPANION  
(No. 395, Pl. 22)
- 469 A TALL PEDESTAL, walnut-wood, carved, painted and gilt—*Italian, 16th Century—50½ in. high*  
(No. 392, Pl. 22)
- 470 THE COMPANION  
(No. 394, Pl. 22)
- 471 A TALL PEDESTAL, of walnut-wood, carved, painted and gilt—*Italian, 17th Century—48¾ in. high*  
(No. 397, Pl. 21)
- 472 THE COMPANION  
(No. 393, Pl. 22)
- 473 A PEDESTAL, of gilt and carved wood, boldly carved with spirited scrolls, Cherub's head in high relief, a shield-of-arms in low relief on the front—*Italian, 17th Century—44 in. high*  
*From the Collection of Prince Cesini, of Rome*  
(No. 373, Pl. 21)

474 A SMALL FOLDING TABLE, containing two drawers, the top finely inlaid with small geometrical designs in ivory.—*late 16th Century*— $28\frac{1}{2}$  in. by  $17\frac{1}{2}$  in.

(No. 374, Pl. 21)

475 A WALNUT-WOOD TABLE, the supports at either end boldly carved with grotesque terminal griffins, a fluted column between, claw feet, egg and tongue ornaments round the border—*Italian, 16th Century*—*about 58 in. long, 31 in. wide*

(No. 411, Pl. 27)

476 A WALNUT-WOOD TABLE, the support formed at either end of two columns entwined with foliage, with double terminal winged figures above, the four feet formed as recumbent figures of lions, stretcher beneath, with three turned supports down the centre—*Italian, 16th Century*—*75 in. long, 31 in. wide*

(No. 408, Pl. 25)

## BUSTS.

### BERNINI.

477 A LIFE-SIZE FEMALE BUST, in statuary marble, emblematical of Summer, partly draped, the hair dressed with corn, &c.

(No. 389, Pl. 22)

478 THE COMPANION BUST, OF AUTUMN—*Italian, 17th Century*

*From the Villa of Prince Rospigliosi, near Pistoie, built by Bernini*

(No. 383, Pl. 22)

### BERNINI.

479 A LIFE-SIZE BRONZE BUST OF POPE GREGORY XV., in richly wrought ecclesiastical robes—*17th Century*

*From the Borghese Collection, Rome*

(No. 370, Pl. 21)

## BERNINI.

- 480 A LIFE-SIZE BUST, in statuary marble, of Marie della Robere, wife of Cosmo III. of Medicis, in tight bodice, fichu, bow and large sleeves; on shaped plinth of dove-coloured marble with a cartouche in white marble—17th Century  
(No. 385, Pl. 22)

- 481 THE COMPANION BUST OF COSMO III. of Medicis, in armour, draped with a cloak  
*From the House of Capponi, of Florence*  
(No. 387, Pl. 22)

- 482 A TERRA-COTTA BUST of a boy, wearing robe and cloak, on shaped and moulded base, the whole coloured to nature and partly gilt, traces of an inscription on the front—*Florentine School, 15th Century*—15½ in. high, including the base  
(No. 289, Pl. 18)

## ALEXANDRE VITTORIA.

- 483 A LIFE-SIZE BUST, IN STATUARY MARBLE, of a Venetian Senator with robe and draped cloak—16th Century  
(No. 371, Pl. 21)



## PICTURES.

MME. VIGÉE LE BRUN.

- 484 PORTRAIT OF MME. ISABELLE TOTOCHI ALBRIZZI, half-length,  
in red robe, a red-and-white fillet in her hair

*Signed, and dated 1792*

*18½ in. by 13 in.*

*This portrait has been quoted by several authors, among others by Vittorio Malamanni, Turin, 1882, Ernesto Masi, Milan, 1886, Chianini, Bologna, 1892.*

*The signature was scratched with a pointed instrument on the red robe when the paint was wet.*

*This picture was bought directly from the family at Venice in July 1898.*

*(No. 355, Pl. 20)*

BARTOLO DI M<sup>o</sup> FREDI

*(Siennese School, end of the 14th Century).*

- 485 THE ADORATION OF THE MAGI, in colours on gold ground

*On panel—14 in. by 8½ in.*

*(No. 361, Pl. 20)*

FRANCESCO DI GIORGIO

*(Siennese School, 15th Century).*

- 486 THE VIRGIN AND INFANT SAVIOUR, painted in colours on gold ground

*On panel—15¼ in. by 10¼ in*

*(No. 363, Pl. 20)*

## NICOLA DI LIBERATORE

*(Umbrian School, 15th Century).*

## 487 THE ALMIGHTY SURROUNDED BY ANGELS

*On panel, circle—18½ in. diam.**(No. 354, Pl. 20)*

## PAOLO UCCELLO

*(Florentine School, 15th Century).*

## 488 ST. GEORGE AND THE DRAGON: a view of a town in the background, and an extensive garden in the middle distance

*On panel—23½ in. by 40 in.**(No. 359, Pl. 20)*

## FILIPPO MAZZOLA.

## 489 THE RESURRECTION

*On panel—24 in. by 20 in.**(No. 358, Pl. 20)*

## LAURENTINI

*(Tuscan School, 15th Century).*

## 490 THE VIRGIN AND INFANT SAVIOUR

*On panel—24 in. by 16 in.**(No. 357, Pl. 20)*

## BENVENUTO DI GIOVANNI

*(Siennese School, 15th Century).*

## 491 THE MARRIAGE OF ST. CATHERINE, in colours on gold ground

*On panel with arched top—26 in. by 21 in.**(No. 353, Pl. 20)*

## PESELLINO.

492 A CASONNÉ PANEL, painted in brilliant colours heightened with gold, representing episodes in the history of Jason—  
*Florentine, 14th Century*

20 by 60 in.

(No. 360, Pl. 20)

493 THE COMPANION PANEL

(No. 364, Pl. 20)

## FRANCESCO D'UBERTINO (CALLED IL BACHIACCA).

494 THE MIRACLE OF THE MANNA—*Florentine School, 16th Century*

On panel—44 in. by 37 in.

The companion to this picture is in the Collection of the Prince Giovannelli at Venice

(No. 365, Pl. 20)

## BOTTICINI.

495 THE MADONNA AND CHILD ENTHRONED, BETWEEN

TWO FIGURES OF SAINTS. The Virgin is seated, robed in grey and yellow, on a stone throne enriched with slabs of porphyry and rare stones; a wall in the background; the infant Saviour holds in His right hand a swallow; the figures of the saints are robed in pink and grey, each holding a book—*Florentine School, 15th Century*

Painted on panel

The works of this master have always, up to the present, been attributed to Verrocchio, as also the picture of Tobit and the Angel in the "Académie des Beaux Arts" at Florence

55 in. by 56 in.

(No. 356, Pl. 20)

## SANDRO BOTTICELLI.

## 496 JUDITH, WITH THE HEAD OF HOLOPHERNES. In

£1000  
Bömer

the centre of the composition is the figure of Judith, in grey and mauve robe, a sword in her right hand and a twig in the left; behind, on her right, is the figure of a servant, carrying the head of Holophernes in a dish on her head; in the right background, a rocky side of a hill; in the left, an extensive view with the walls of a town; an equestrian encounter in the middle distance; the reverse of the panel is painted with animals, in the style of Pisanello—in carved wood and gesso frame of architectural design, painted with a coat-of-arms below, and carved with a flaming altar above

11 $\frac{3}{8}$  in. by 8 $\frac{1}{2}$  in.

*From the Gallery of the Prince de Fondi, at Naples*

*There is a picture very similar to this in the Uffizi Gallery at Florence*

(No. 362, Pl. 20)

£ 18,111. 5-0

32/2 £ 38259-7-0

FINIS.

13 pictures £ 5,385-





